BOOKBINDING

IN

England and France

By

W. Y. FLETCHER, F.S.A.

With many Illustrations

LONDON
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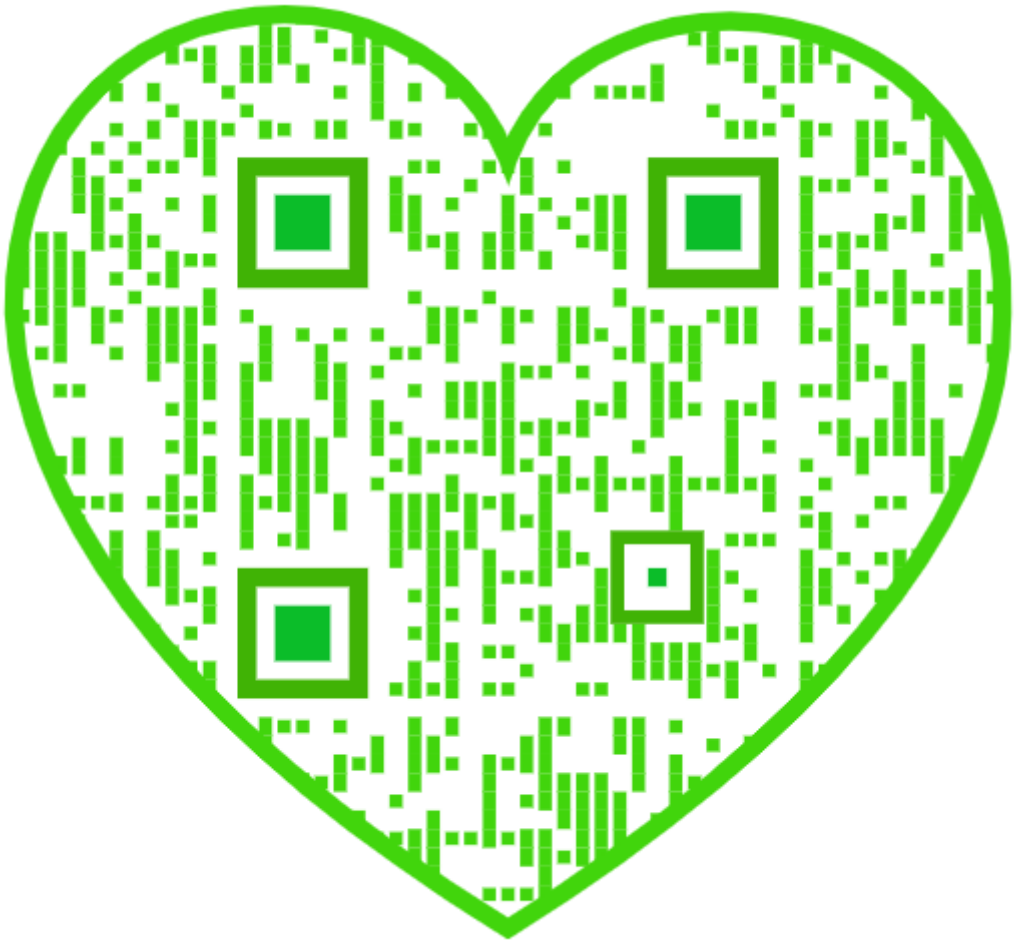

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PART I

ENGLISH BOOKBINDINGS

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ENGLISH BOOKBINDINGS

I

The Middle Ages to the Reign of Queen Elizabeth

Early Bindings—Pre-eminence of English Binding in the Twelfth Century—Theodore Rood and Thomas Hunte—Caxton—Julian Notary—John Reynes—Act of 1533 for the Protection of English Printers and Binders—Thomas Berthelet—Queen Elizabeth's Library—Books Bound in Velvet.

IN early times the worker in precious metals and the ivory-carver were more concerned in the binding of books than the craftsman usually regarded by us as a bookbinder. The more valuable manuscripts were encased in coverings of gold, silver, and ivory, which were frequently ornamented with gems and crystals. These costly bindings were, however, generally fatal to the volumes they were intended to preserve and adorn. It is somewhat doubtful whether any of English workmanship have come down to our time. The ruthless manner in which the service-books of the Church, upon which they were so often found, were treated by the Reformers is shown by an Act of Edward VI., which directs 'that all bookes, Antiphoners, Missales, Grailes, Processionalles, Manuelles, Legendes, Pies, Portuasses, Primers in Latine or Englishe, or other bookes or writinges whatsoever, heretofore used for the service of the Churche, writen or Printed in the Englishe or Latine tongue, other than suche as are or shalbe set furth by the Kinges Majestie, shalbe by auctoritie of this present acte clearlie and utterlie abolished, extinguished, and forbidden for ever to be used or kepte in this Realme, or elsewhere within any of the Kinges dominions;' and the Act further orders that any person keeping one of these books, and failing to give it up to the authorities by a certain date for the

purpose of having it burnt or otherwise destroyed, shall be fined ten shillings for the first offence, four pounds for the second, and be imprisoned during the King's pleasure for the third. Although the more humble bindings in leather equally suffered with those of greater value from the religious intolerance of the age, they were more fortunate in not exciting to the same extent the cupidity of plunderers, and some beautiful examples are still to be found in our great libraries. Surpassing all others in interest is that on the little volume containing the Gospel of St. John, taken from the tomb of St. Cuthbert, and now preserved in the library of Stonyhurst College. The binding is of red leather, and Mr. Gordon Duff, a great authority on early bindings, considers it to be not later than the tenth century. On the upper cover is a raised ornament of Celtic design, having above and below it panels filled with interlaced work, coloured with yellow paint; and on the lower cover a geometrical pattern picked out in yellow. The researches of Mr. Weale, the learned Keeper of the Art Library at South Kensington Museum, conclusively show that at the end of the twelfth century bookbinding had nowhere attained to so high a degree of perfection as in England; the best work being done by the professional binders of London and Winchester, and by the monks of Durham and other abbeys. Mr. Weale tells us that 'the leather and other materials employed, and the binding itself, were excellent; and that the stamps used for the ornamentation of the covers have never been surpassed for beauty of design and execution.' This assertion is fully borne out by the binding of the noble volumes of the Bible, written and bound at the Benedictine Monastery, Durham, between 1153 and 1195, for Hugh Pudsey, bishop of that See, and given by him to the Cathedral Library, where they are still preserved. They are covered with brown leather, ornamented with interlaced chain-work—a very favourite style of decoration—and are also tooled with small stamps representing men in various positions, fabulous animals, and palmated leaves. The beautiful binding of the manuscript belonging to the Society of Antiquaries, known as the Winchester Domesday Book, 'Liber de terris regis reddentibus Langabulum et Brugium in Winton,' also of the twelfth century, and executed in a somewhat similar manner to that of the Durham books, is an additional proof of the excellence of English work of that period.

'LIBER SAPIENTIAE.'

MS. of the end of the Twelfth, or the beginning of the Thirteenth Century.
English Binding of the same date. 9½ *in. by* 6¼ *in.*

These bindings were included in the recent Exhibition of Bindings at the Burlington Fine Arts Club, and excited great interest. An exceedingly good representation by Mr. Griggs of the binding of the Winchester book is given in the splendid illustrated catalogue issued by the Club.

The British Museum also possesses a fine binding of the end of the twelfth or the beginning of the thirteenth century. The book is a copy of the 'Liber Sapientiae,' and the covers consist of thick wooden boards, covered with brown leather, ornamented with various stamps. Those on the upper cover represent among others a bishop in pontificals, a mounted knight with lance, a lion, a half-length warrior with sword and shield; and, on the lower cover, a church, a crowned king mounted, a centaur with bow and arrow, a winged lion with nimbus, a stag, and a saltire between four human heads.

Almost all these early bindings consisted of wooden boards covered with brown leather. The ornamentation of the sides was peculiar to English work of the time. The design was composed of numerous small dies arranged in vertical and horizontal lines, forming a border, which enclosed other stamps in great variety.

Count Libri, in his 'Monuments Inédits,' makes some interesting remarks respecting these early stamps. 'It would not be difficult,' he writes, 'to prove that, in all probability, the impression by blind tooling of figures on the skin employed for the covers of books preceded every other impression on paper of figures engraved on wood or metal. The Italian word *stampare*, employed long before the invention of printing, and which was anciently used as applying to the action of pressing on the skin, is one proof of what we have just asserted.'

The pre-eminence of English binding was not maintained, and, although some fairly good work was done in the thirteenth and fourteenth centuries, by the end of the fifteenth it had entirely lost its national characteristics. This, no doubt, was caused in a great degree by the invention of printing, and the number of foreign books which, by an Act passed in the first year of Richard III. (1484), were permitted to be brought into this country. Many stationers from the Continent took up their abode in London, Cambridge, Oxford, and other towns, and opened establishments where they both sold and bound books, using

the stamps which they had brought with them from abroad. Among these was Theodore Rood, a native of Cologne, who, in 1478, settled in Oxford, taking into partnership Thomas Hunte, an English stationer. Many of their bindings are still in existence, and several are to be found among the books in the library of the British Museum. These are adorned with small dies, arranged on the old English system, and appear to be some of the latest bindings treated in this style of ornamentation, for the panel stamp, which was invented about the middle of the fourteenth century, was found to be so useful in the decoration of the smaller books, that its use for this purpose quickly became universal. It was occasionally employed in combination with the roll for the larger ones. The earliest example of it on an English binding occurs upon a book-cover preserved in the library at Westminster Abbey. Each side is impressed with the arms of King Edward IV., enclosed in a border of *fleurs-de-lis* and other small stamps. The material is calf, and the date is about 1480. Caxton, the first English printer, no doubt bound many of the books which issued from his press, but these were so popular, and consequently so much used, that very few of the bindings remain. A copy of the second edition of the 'Liber Festivalis,' printed probably in 1491, which is still in the original covers, is exhibited in one of the show-cases containing bindings in the King's Library in the British Museum. The volume is bound in brown leather, and has a border of a rectangular double set of ruled lines, enclosing diagonal ones crossing each other, and in the lozenge-shaped compartments thus formed are impressed griffins and a small floral ornament. The general design of the binding is foreign, and the stamps are evidently not English ones. Caxton probably brought them with him from Bruges, where his earlier books were printed. Pynson, a native of Normandy, and Wynkyn de Worde, a native of the Duchy of Lorraine, before they commenced business on their own account, were for some time in the employment of Caxton. Both bound the volumes they printed, and many bindings by the former, who styled himself 'Squyer and prenter to the Kynges noble grace,' are still in existence, some of them bearing his well-known device. The latter, who died in the end of 1534 or the beginning of 1535, left in his will xx*s.* in books to Nowel, the bookbinder in Shoe Lane; and to Alard, bookbinder, 'my servant,' vj*l.* xiij*s.* iiij*d.* Julian Notary, the

well-known printer, a Frenchman, who resided at King Street, Westminster, also did much good work as a binder.

The best known of the English binders of this time is John Reynes, who lived at the sign of St. George in St. Paul's Churchyard, and was also a printer and stationer. His bindings are easily distinguished, as he always placed his initials or mark upon them—frequently both. He often used a large panel stamp, representing the instruments of the Passion treated as a coat-of-arms, accompanied with the inscription, 'Redemptoris Mundi Arma.' This curious design was probably suggested by an engraving in a Book of Hours, printed by Thielman Kerver of Paris, but the idea of giving arms to Our Lord was not altogether a novel one. In the 'Book of St. Albans,' printed in 1486, and ascribed to Dame Juliana Bernes, it is written, 'Off the ofspryng of the gentilman Jafeth came Habraham, Moyses, Aron, and the profettys, and also the Kyng of y^e^ right lyne of Mary, of whom that gentilman Jhesus was borne very God and man, after his manhood Kyng of the londe of Jude and of Jues gentilman by is modre Mary prynce of Cote armure;' and, in another place, 'Criste was a gentilman of his moder behalve and bare cotarmure of aunseturis.'

Another design was much used by Reynes, and also, with a few slight differences, by other binders of the time. It consists of two panels—one bearing the arms of Henry VIII.; the other the Tudor rose, supported by angels, and enclosed within two ribbons, inscribed with the motto:—

'Hec rosa virtutis de celo missa sereno
Eternum florens regia sceptra feret.'

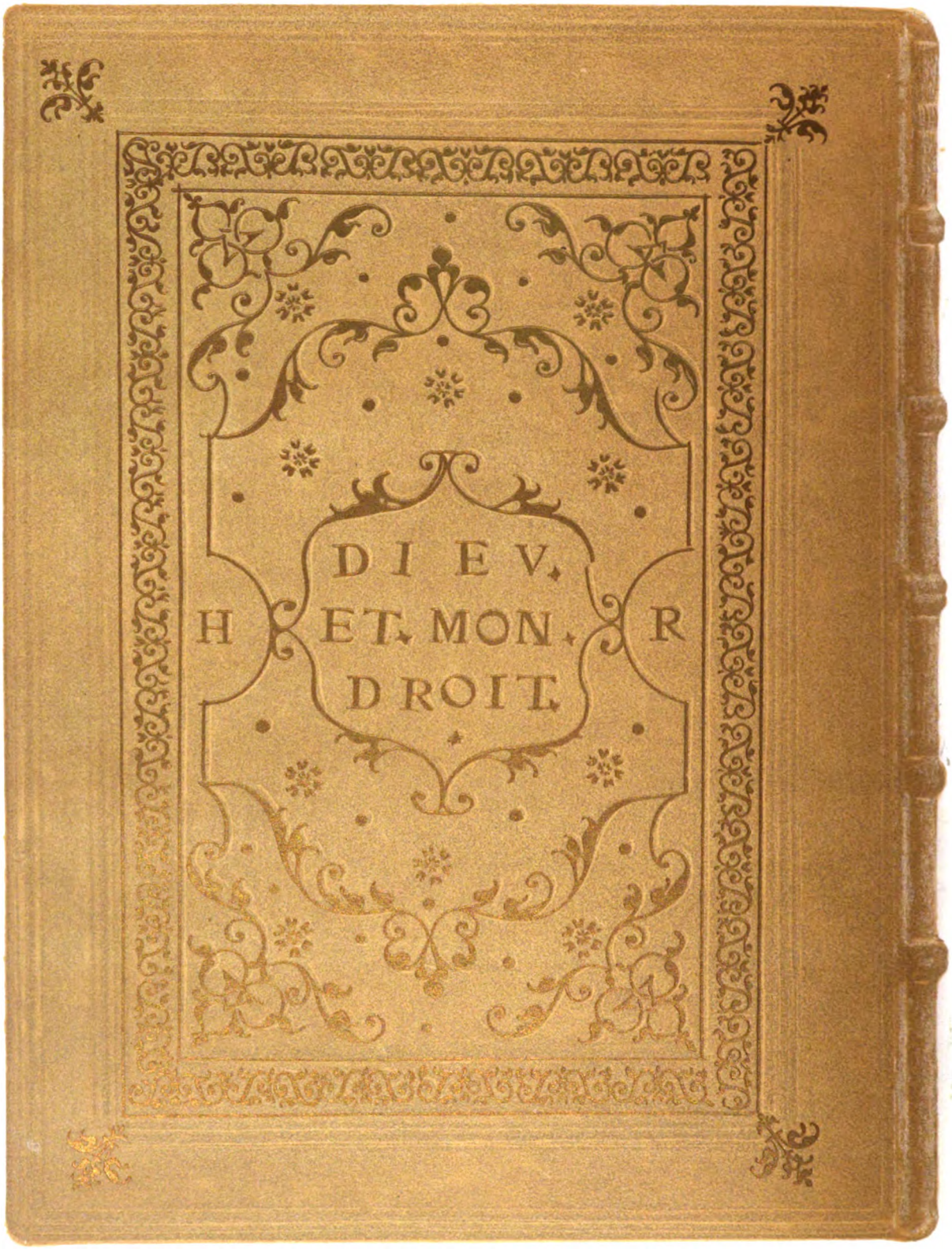
Beneath is a pomegranate, the device of Katharine of Aragon. At the angles at the top of these two panels are stamped the sun and moon, and two small shields—the shields on the upper panel bearing respectively a St. George's cross and the arms of the City of London; those on the lower, the initials and mark of the binder.

The volumes with these bindings are sometimes supposed to have formed part of the royal library, but such was not the case, for, as has already been stated, similar stamps were used by several binders, including Julian Notary and Henry Jacobi, who frequently added their

initials and marks. Reynes also employed a fine roll stamp, in which, amid sprays of foliage, a hound, a falcon, and a bee, together with the binder's device, are very artistically introduced. It would not be possible within the limits of an article to give an account of all the binders who exercised their craft in England at this time, but John Siberch, the first Cambridge printer, and two Cambridge stationers, Nicholas Spierinck or Speryng and Garrett Godfrey, deserve special notice on account of the many excellent bindings which they executed.

In 1533 it was found that so many bound books were imported into this country, to the detriment of the English printers and binders, that the following Act was passed for their protection. It is so very interesting, and throws so much light on the state of the printing and binding trades of this period, that it is worth giving at length. An. xxv. Henry VIII., cap. xv.:—

'Whereas as by the provisyon of a statute made in the fyrste yere of the reygne of Kynge Richarde the thyrde, hit was provyded in the same acte, that all straungers, repayrynge into this realme, myghte lawfully brynge into the sayd realme printed and writen bokes to selle at theyr lybertie and pleasure. By force of whiche provision there hathe comen into this realme sithen the makynge of the same, a marveylous nombre of printed bookes and daylye doth. And the cause of the makynge of the same provysion semethe to be, for that there were but fewe bokes and fewe printers within this realme atte that tyme, whyche coulde welle exercise and occupie the sayde science and crafte of prynting: Never the lesse, sythen the makynge of the sayde provisyon, manye of this realme, beynge the kynges naturalle subiectes, have gyven them soo delygentelye to lerne and exercise the sayde crafte of pryntynge that at this daye there be within this realme a greate nombre counnynge and experte in the sayde science or crafte of pryntynge, as able to exercise the sayde crafte in all poyntes, as anye straunger in anye other realme or countrey. And furthermore where there be a greate nombre of the kynges subiectes within this realme, whyche lyve by the crafte and mysterye of the byndynge of bookes, and that there be a great multitude welle experte in the same: yet all this not withstandynge there are dyvers persones that bringe from beyonde the se greate plentie of printed bookes, not onelye in the latyne tonge, but also in our maternal englishe tonge, some bounde in bordes, some in lether, and some in parchement, and them selle by retayle, whereby many of the kynges subiectes, beinge bynders of bokes, and having none other facultie wherwith to gette theyr lyvinge, be destitute of worke, and lyke to be undone: except some reformation herin be had. Be it therefore enacted by the kynge oure soverayne lorde, the lordes spiritual and temporal, and the commons in this present parlyament assembled, that the sayd Proviso made the fyrst yere of the sayd King



SIR THOMAS ELYOT'S IMAGE OF GOVERNANCE. LONDON, 1541.

PETRI BEMBI CARDINALIS HISTORIA VENETA. VENETIIS 1551.

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ALPHONSUS DE VILLA SANCTA. *'DE LIBERO ARBITRIO ADVERSUS MELANCHTONEM.'*
(*Lond.* 1523.) *Bound by John Reynes.* 9½ *in. by* 6½ *in.*

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Richarde the thirde, from the feaste of the nativitie of our lorde god nexte commynge, shalbe voyde and of none effecte. And further be it enacted by the auctoryte afore sayde, that no person or persons resiāt or inhabitant within this realme, after the sayd feast of Christmas next coming, shal bie to sel ageyne any printed bokes brought from any parties out of the kynges obeysance, redye bounden in bordes, lether, or parchement, upon peyne to lose and forfayte for everye boke bounde out of the sayde kynges obeysance, and brought into this realme, and bought by anye person or persons within the same to sell agayne, contrary to this act, syxe shyllynge eyghte pence.'

This Act, although greatly modified by later statutes, was not finally repealed until 1863. (Cap. 125 of the 26th and 27th of Victoria.)

It was not until about the middle of the second half of the fifteenth century that gold tooling was used on leather bindings in Europe. Italy appears to have been the earliest country to adopt this style or decoration, which quickly became general there, and soon spread over the greater part of the Continent, from whence it reached England in the latter part of the reign of Henry VIII. Thomas Berthelet, who dwelt at the sign of Lucretia Romana in Fleet Street, the King's printer and binder, was the first to employ it in this country; and a bill of his is still extant, in which he charges Henry 117*l.* 0*s.* 6½*d.* for books supplied and bound during the years 1541, 1542, and 1543. Among the various entries we find the following:—

'Item delyvered to the Kinges hyghnes, the vj day of January, a Psalter in Englishe and latyn, covered with crimoysyn satyne 2*s.*

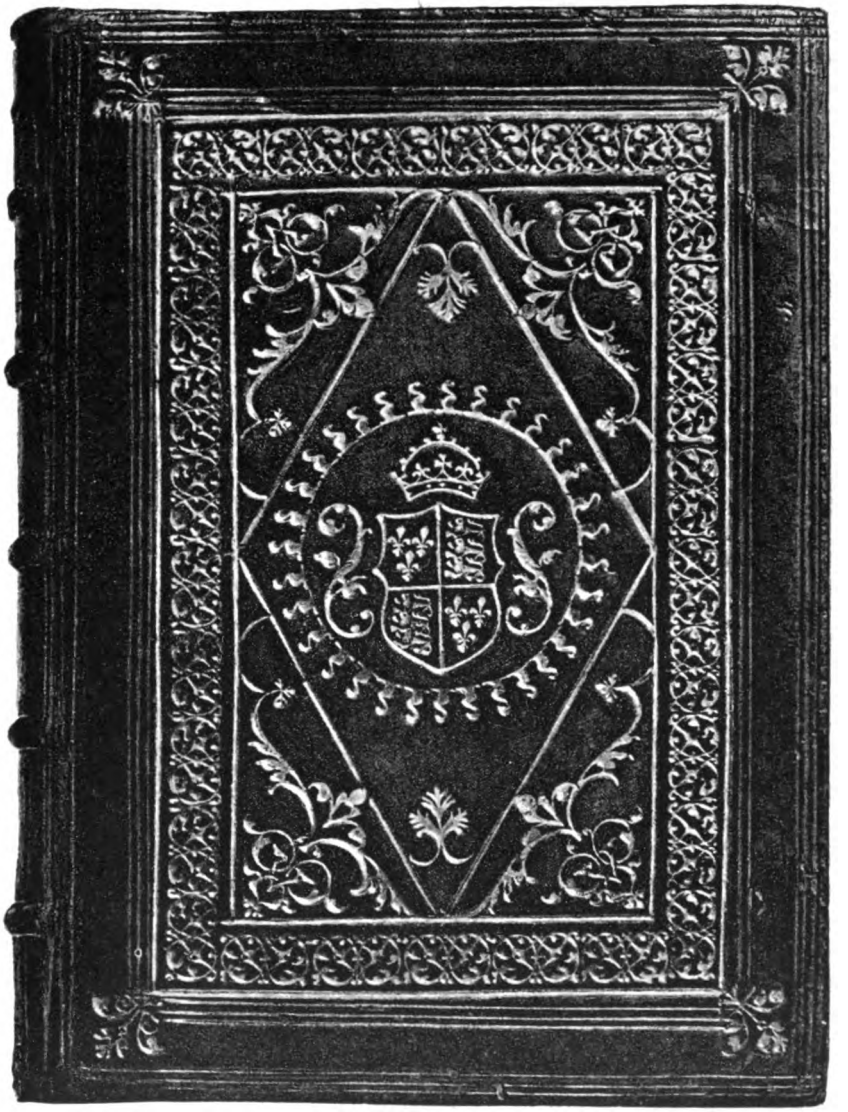
'Item delyvered to the Kinges hyghnes, for a litle Psalter, takyng out of one booke and settyng in an other in the same place, and for gorgious byndyng of the same booke xij*d.*; and to the Goldesmythe, for taking of the claspes and corners, and for setting in the same ageyne xvj*d.* Summa 2*s.* 4*d.*

'Item delivered unto the Kinges hyghnes, the xv day of January, a New Testament in latyne, and a Psalter englisshe and latyne, bounde back to back, in white leather, gorgiously gilted on the leather; the bookes came to ij*s.*; the byndyng and arabeske drawyng in golde on the transfile iiij*s.*—Summa 6*s.*

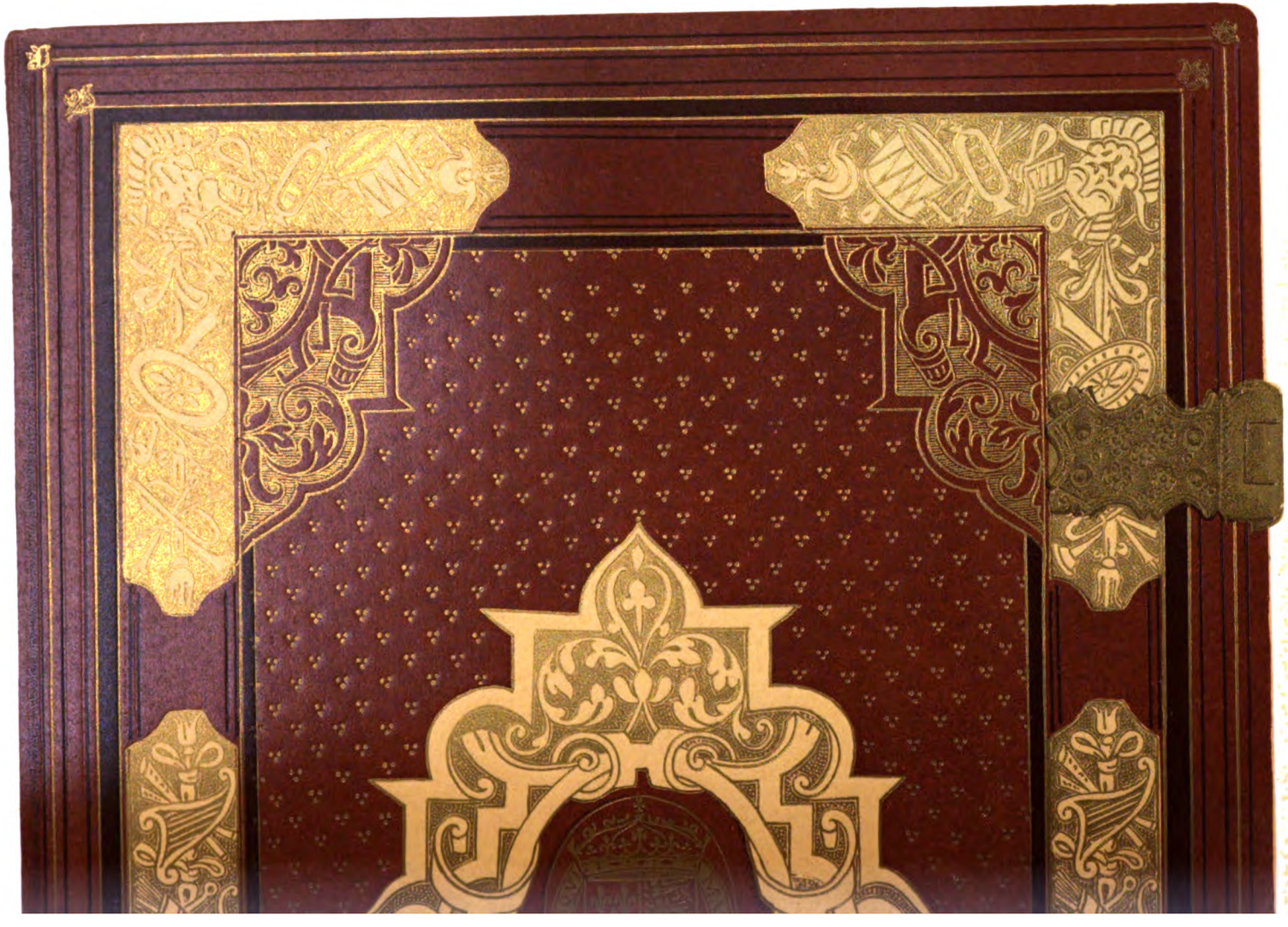
'Item delyvered to Mr. James, Maister Denes servaunte, for the Kinges hyghnes use, the xvjth daye of Maye, a greate booke of paper imperiall, bound after the facion of Venice, price 15*s.*'

It has not been found possible to identify any of Henry the Eighth's books now in the British Museum with those mentioned in this bill,

but a copy of Sir Thomas Elyot's 'Image of Governance,' which is preserved in the national library, and which forms one of the illustrations given with this article, was printed by Berthelet in 1540, and was bound by him for the King. White leather—probably doeskin—is used for the binding, and each cover has an ornamental border of gold tooling, enclosing a beautiful arabesque design, in the centre of which occurs the royal motto, 'DIEV ET MON DROIT,' accompanied by the initials of the King. On the edges of the leaves are the words, 'REX IN ÆTERNVM VIVE,' painted in gold. Edward VI., during his short reign, collected a considerable number of handsomely bound books, which generally bear his arms and initials. Some of these volumes are ornamented with Grolier patterns, which were introduced into England about this period. The example which we reproduce is a very fine specimen of this style, and does great credit to English art of the time. The book, which is a small folio, measuring twelve inches by eight and a half, is a copy of Cardinal Bembo's 'History of Venice,' printed in that city in 1551. It is bound in brown calf, the covers being ornamented with a very handsome interlaced geometrical and arabesque design in black and gold. In the central compartment formed by the pattern are impressed the arms of the King, with his initials on each side; the royal motto, 'DIEV ET MON DROYT,' occurring in a circle above the arms, and the date, 'M.D.L.II,' in one below them. The back of the book is made concave, and is gilt and gauffred, like the edges, producing a somewhat strange appearance. This volume, which belongs to the old royal collection of books given to the British Museum by George II., was, doubtless, bound by, or under the superintendence of, Berthelet. The books bound for Edward while Prince of Wales have his badge and the initials, 'E. P.,' on the covers. Berthelet continued to act as the royal binder after the accession of Mary to the throne, and an illustration of a very excellent binding by him for that monarch is given here. It is bound in brown calf, the covers being tooled in gold with a very charming arabesque pattern, and have the royal arms inside a circle surrounded by tongues of flame, an ornament much used by Berthelet on the volumes bound by him for Edward and Mary. The book is Bonner's 'Profitable and Necessary Doctrine,' printed at London in 1555, and was probably a presentation copy to the Queen. On the



BONNER. 'A PROFITABLE AND NECESSARYE DOCTRYNE.'
(*Lond.* 1555.)
Bound by Berthelet for Queen Mary I. $7\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.*



W. Griggs & Sons, Ltd, Phe

FLORES HISTORIARUM PER MATTHÆUM WESTMONASTERIENSEM COLLECTI. LONDINI, 1570.

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title-page is a manuscript note in the handwriting of the time, reading, 'Domine salvos fac regem et reginam.'

Bookbinding shared in the general advance of the fine arts in England during the reign of Elizabeth, and the bindings of the Queen's books are very superior, both as regards beauty of design and finish of workmanship, to those of her predecessors. They generally bear her arms and initials, but occasionally they are ornamented with a falcon, crowned and holding a sceptre. This was the device of her mother, Anne Boleyn, but its use was continued by Elizabeth, and it was styled the Queen's own badge. Elizabeth was very fond of embroidered books, some of which she worked with her own hands, and also of volumes in sumptuous bindings. Paul Hentzner, a native of Brandenburg, counsellor to Charles, duke of Münsterberg and Oels, when travelling in this country as tutor to Christoph Rehdiger, a young nobleman of Silesia, paid a visit, in August 1598, to the Queen's library at Whitehall. He tells us in his 'Itinerary' that it was well stored with books in various languages, 'all bound in velvet of different colours, although chiefly red, with clasps of gold and silver; some having pearls and precious stones set in their bindings.' Most of these have disappeared, but a dainty little book of prayers, bound in red velvet, with centre-pieces, corners, and clasps of gold, enamelled with crowned Tudor roses and the initials of the Queen, is still preserved in the British Museum.

The remarkably handsome volume from the library of Elizabeth—a nearly full-sized representation of which forms the principal illustration to this chapter—is a presentation copy to her from Matthew Parker, archbishop of Canterbury, of the 'Flores Historiarum' of Matthew of Westminster, printed in London in 1570. It is bound in brown calf, with corners and side-pieces of inlaid white leather, beautifully decorated with military trophies stamped in relief upon a gold ground. In the centre of each cover is an ornament consisting of an elegant geometrical and arabesque pattern executed in the same style as the corners and side-pieces, and enclosing the arms of the Queen, her initials being placed outside; the sides are also studded with gold dots. The book has clasps, and the edges are gilt and gauffred. On each of the corners are stamped the initial letters, 'I. D. P.,' and

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it has been suggested that they may be those of John Day, printer, as they also occur on the binding of a copy of 'The Gospels in Anglo-Saxon and English,' printed by him in 1571. This book was edited by John Fox, the martyrologist, and dedicated by him to Elizabeth. A MS. note on the title-page, stating that 'This was the Dedication Book presented to the Queenes owne handes by Mr. Fox,' gives to the volume more than ordinary interest.

II

Elizabeth to Charles I.

With Some Notices of Earlier Royal Bindings

The Earl of Arundel—Archbishop Parker—Thomas Wotton—The Earl of Leicester—Lord Burghley—Sir Julius Caesar—James I.—Henry Prince of Wales—Charles I.

BEFORE the reign of Elizabeth there were but few private libraries to be found in this country; but after her accession to the throne several eminent Englishmen, following the example of Grolier, De Thou, and other distinguished patrons of letters and the fine arts on the Continent, formed collections of handsomely bound books. Foremost amongst these were Henry Fitzalan, earl of Arundel, Matthew Parker, archbishop of Canterbury, Thomas Wotton, Robert Dudley, earl of Leicester, William Cecil, lord Burghley, Lord Lumley, and Sir Julius Caesar. The Earl of Arundel ought not, perhaps, to be included in this group, as he commenced the formation of his library at a somewhat earlier period than the others, when the recent suppression of the monasteries enabled him to obtain readily many valuable manuscripts as well as printed books. He also acquired a considerable portion of the library of Cranmer, which was dispersed after the death of the Archbishop. Lord Arundel's books are handsomely bound, and are known by his badge of the white horse, which usually occurs upon the covers. He bequeathed them to his son-in-law, Lord Lumley, at whose death they were purchased by Henry, prince of Wales.

Archbishop Parker took so great an interest in the binding of his books that he established a workshop for this purpose in his own house, and no doubt some of the books presented by him to Queen Elizabeth were bound there. An illustration of one of these appeared

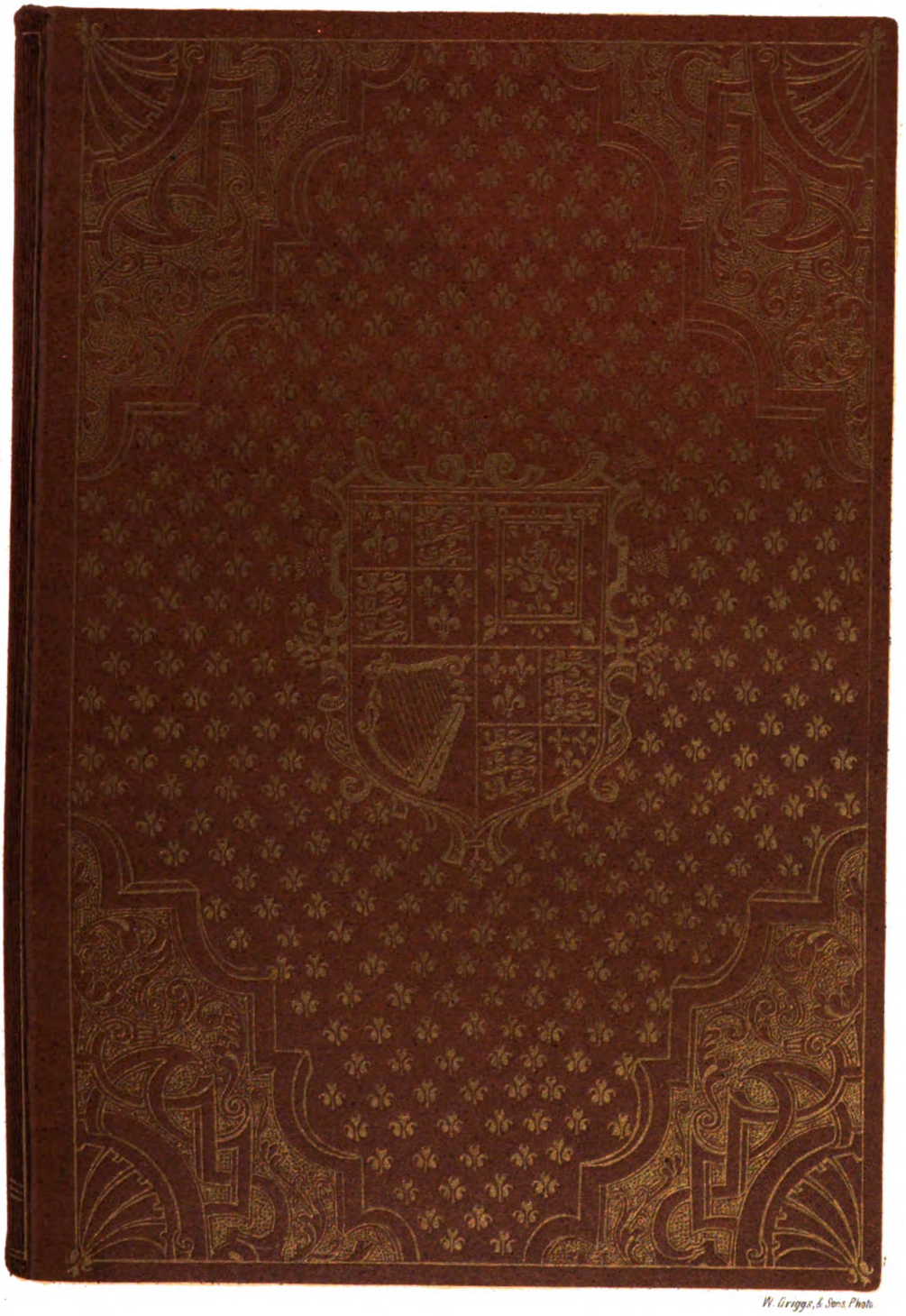
in 'The Portfolio' volume for 1893, and among several others remarkable for the interest and beauty of their bindings is a copy of his work, 'De Antiquitate Britannicae Ecclesiae,' the first book privately printed in England. This famous volume, which is now in the British Museum, is covered with green velvet, having on the sides as a border a representation of the paling of a deer-park, worked in gold and silver thread. On the upper cover this border encloses a rose-bush bearing red and white roses, various other flowers, and deer; on the lower cover, deer, snakes, plants, and flowers; the entire design being executed in gold and silver thread and coloured silks. Red and white roses also adorn the panels of the back.

In a letter to Lord Burghley, dated the 9th of May, 1573, the Archbishop writes, with reference to this work, that he had then 'within his house on wages, drawers and cutters, painters, limners, writers and bookbinders;' and he adds that he has sent Lord Burghley a copy of it 'bound by my man.'

The bindings of the books of Thomas Wotton, the father of the celebrated Sir Henry Wotton, and three other distinguished sons, are particularly good, some of them even rivalling those from the renowned collection of Grolier, whose style he imitated, and whose very liberal motto he adopted—hence his designation of 'The English Grolier.' 'He was a gentleman,' Izaak Walton tells us, 'excellently educated, and studious in all the liberal arts, in knowledge whereof he attained unto great perfection.' In one of our plates is given a remarkably fine example from his library. The volume, which is a copy of Pliny's History of the World, printed at Lyons in 1548, is bound in brown calf; the sides being tooled with a particularly elegant and elaborate geometrical design, painted black, and interlaced with arabesques. The binding, which measures 13½ by 8½ inches, is in exceedingly good condition, and is one of the most beautiful specimens of English work of the time in existence. The covers bear the arms of Wotton, but not the inscription, THOMAE WOTTONI ET AMICORVM, which is so generally found on his books.

Little is known about the Earl of Leicester's library, but judging from the number of handsomely bound books, bearing his well-known crest, the bear and ragged staff, possessed by collectors, it must have

PLINIUS SECUNDUS. HISTORIA MUNDI. LUGDUNI, 1548.



W. Griggs, & Sons, Photo.

FERRETTI. DE RE ET DISCIPLINA MILITARI. VENETIIS, 1575.

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PLATO ΣΥΜΠΟΣΙΟΝ. *Parisiis*, 1543.
9 *in.* *by* 6 *in.*

been both a fine and an extensive one. His books are bound in calf, and have always his arms or his crest, most frequently the latter, impressed upon the covers. The example on the previous page bears his crest in an oval panel, surrounded with very elegant scroll-work, painted black, and combined with arabesque ornaments. The covers, which have also ornamental corners, measure 9 inches by 6 inches. The work is the *Συμπόσιον* of Plato, printed at Paris in 1543.

Lord Burghley's books generally bear his arms, but a little volume in the British Museum has simply the names, WILLIAM . MYLDRED . CICYLL . (Lord Burghley and his second wife, Mildred, daughter of Sir Anthony Cook) stamped upon the sides.

A very beautiful and interesting relic from the collection of Sir Julius Caesar, Master of the Rolls in the reign of James I., is also preserved among the treasures of the Museum. It consists of a travelling library of forty-four little volumes, bound in white vellum ; the largest measuring $4\frac{3}{4}$ by $2\frac{1}{2}$ inches, and the smallest $2\frac{3}{4}$ by 2 inches. They are enclosed in an oak case, 16 inches long, 11 inches wide, and rather more than 3 inches deep, covered with light olive morocco, elegantly tooled, and made to resemble a folio volume, the portion representing the edges being painted green, with the word BIBLIOTHECA written across it in gold letters. It was formerly fastened with ribands, but these are now wanting. The books are arranged in three sets, which are distinguished by the colour of the ribands with which they are tied, and also by the decoration of the covers. The theological and philosophical works, which have blue ribands, occupy the first shelf; the historical works, with red ribands, the second; and the poetical works, which are tied with green ribands, the third. The books are principally from the presses of Raphelengius at Leyden, and Porteau at Saumur, and were all printed between the years 1591 and 1619. The inside of the lid of the case is very gracefully illuminated, and has a list of the volumes written in gold. It also bears the arms of Sir Julius and two of his wives.

Lord Howard of Effingham, afterwards Earl of Nottingham, the famous admiral who commanded the fleet which defeated the Spanish Armada, must have been the owner of a fair library, for many books bearing his arms are found in the collections of the present day.

Archbishops Whitgift and Abbot also possessed some very elegantly bound volumes.

The style of English binding of the latter part of the sixteenth century is well shown by the specimen on the opposite page, a copy of Golding's 'Caesar,' printed at London in 1590. The sides have somewhat heavy ornamental corners and centre-pieces, and are also studded with a small floral decoration. The leather, as usual, is brown calf, for though morocco had long been very generally used in France and Italy, it was rarely employed by binders in this country until the commencement of the seventeenth century. Although this binding lacks the finish and refinement of the best French work of the time, it is by no means without merit; the forwarding is excellent, and the design is elegant as well as solid in character. Unfortunately we know nothing of the craftsmen who executed the English binding of this period. Indeed, until the beginning of the eighteenth century, few books can be connected with the names of their binders, and even then they are far from numerous.

Many of the English kings and queens were lovers of fine bindings, and as early as the reign of Edward I. we find various books mentioned in his Wardrobe Accounts, one of which is described as 'a book called *Textus*, in a case of leather, on which the magnates are wont to be sworn.' This is, perhaps, the first notice of a binding or covering of a book belonging to the royal library. In the following reign, among the volumes which were kept in the Treasury of the Exchequer, and appear in Bishop Stapledon's 'Inventory,' are 'a book bound in red leather De regimine regum,' and the Chronica of Roderick de Ximenez, archbishop of Toledo, 'bound in green leather.'

In the Wardrobe Accounts of Edward IV. for 1480, several entries occur respecting the 'coveryng and garnysshing of the books of our Souverain Lorde the Kynge;' Piers Bauduyn, stationer, being paid 20*s*. for binding, gilding, and dressing 'of a booke called Titus Livius,' 20*s*. for binding, gilding, and dressing 'of a booke of the holy Trinite,' 16*s*. for 'a booke called the bible,' and 16*s*. for 'a booke called le Gouvernement of Kings and Princes;' and velvet, silk, clasps of copper and gilt, &c., were purchased for the purpose of covering and ornamenting the volumes. Other entries show that the bindings were

CAESAR. TRANSLATED BY ARTHUR GOLDING.
London, 1590. 8 *in. by* 5¾ *in*

of 'Cremysy velvet figured,' with 'Laces and Tassels of Silk,' with 'Blue Silk and Gold Botons,' and with 'Claspes with Roses and the Kings Armes uppon them.' 'lxx Bolions coper and gilt' and 'ccc nayles gilt' were also used.

Many entries of payments are also found in the Privy Purse Expenses of Henry VII. relating to the purchase and binding of his books, but the titles of those bound are not given, and therefore the volumes cannot be identified. Henry collected a considerable number of books, including the magnificent series on vellum bought of Antoine Verard, the Paris printer and bookseller, which now forms one of the choicest treasures of the national library. These were inherited by his successor, and in the catalogue of the library of Henry VIII. at Westminster, compiled towards the end of his reign, and now in the Record Office, there are many notices of the binding of the volumes. This library contained no less than sixty Primers; one of which was covered with cloth of gold, twenty 'gilted and covered with vellat,' and thirty-six bound 'in lether and gorgeously gilted.' The King had also at Westminster two 'Masse Bookes,' one of which was 'covered with crimson vellat, with xij covers and peces of silver and gilte to the same;' the other being 'covered with tawney vellat, with claspes of copper.' In his library at Greenwich, which consisted of three hundred and forty-one printed and manuscript volumes, he possessed 'a Mass-booke covered with black vellvet,' and 'a lytle booke of parchment with Prayers, covered with crymson velvet.' Henry had also libraries at Richmond, Windsor, Newhall in Essex, and Beddington in Surrey.

The Inventory of his furniture at St. James's contains entries of a book 'covered with green velvet, contained in a wooden case,' 'a lyttel boke covered with crymson vellat,' a 'Description of the hollie lande,' and a 'boke covered with vellat, embroidered with the Kings arms, declaring the same, in a case of black leather, with his graces arms.' Many of these books were obtained by the plunder of the monastic libraries.

Besides those which have already been described, the British Museum possesses many volumes with noteworthy bindings which belonged to Henry VIII., and also to his successors, Edward VI. and Mary. A

large folio Latin bible, printed at Zurich in 1543, with a binding of crimson velvet, very tastefully embroidered with gold thread, and bearing the initials H. R.; a folio French bible, of about the same size as the preceding, printed at Antwerp in 1534, stamped with the initials in gold of Henry and Anne Boleyn; a copy of Ptolemy's Geography, printed at Venice in 1548, with the legend OMNIS POTESTAS A DEO stamped on the covers, and the arms of Edward VI. painted in colours on the edges of the leaves, with his initials in gold; and an Epitome of the works of St. Augustine, in a very handsome binding by Berthelet, with the arms and initials of Queen Mary, are among the most interesting to be found in the Department of Printed Books. In the Department of Manuscripts are preserved a Commentary in Latin on the campaign of the Emperor Charles V. against the French, bound by Berthelet, in brown leather, with the royal arms, and the initials H. R. in the centre of each cover, medallions of Plato and Dido being placed on each side, while above and below are tablets inscribed, 'VERO DEFENSORI FIDEI ERRORVMQVE PROFLIGATORI OPTIMO MAXIMO HENRICO OCTAVO REGI ANGLORVM, FRANC., HIBERNIEQVE,' &c.; a Description of the Holy Land in French, by Martin Brion, dedicated to Henry VIII., and bound in crimson velvet, with the arms and initials of the King in the centre, and Tudor roses at the corners of the covers, all beautifully worked in coloured silks, gold thread, and seed pearls; and a List of Cities, &c., named in Trogus Pompeius and in the epistles of Cicero, bound by Berthelet in brown leather, very elegantly tooled, and bearing the badge, motto, and initials of Prince Edward, within a flamed circle, on the sides.

King James I. was an ardent admirer of sumptuous bindings, and possessed a large number of superbly bound books; the sides being in many instances thickly diapered with heraldic thistles and fleurs-de-lis, and in others with flaming hearts, tridents, &c. These bindings, which generally have ornamental corners, and always bear the King's arms in the centre of the covers, are imitations of those executed for Louis XIII. of France, which were often decorated with a *semis* of fleurs-de-lis, sometimes alone, and sometimes in combination with the crowned initial of the King.

It is impossible to say who bound these books for James. John

NEW TESTAMENT AND BOOK OF COMMON PRAYER.
London, 1643. $4\frac{1}{8}$ *in. by* $2\frac{1}{4}$ *in.*

Gibson was his bookbinder in Scotland, having been appointed to that office on the 29th of July, 1581, at a salary of 20*l.* Scots, and John and Abraham Bateman were his English binders, and received a yearly stipend or fee of 6*l.*; but attempts to connect their names with any particular binding now in existence have hitherto proved fruitless. Entries in the Calendar of State Papers for 1609 show that in that year both Robert Barker, the King's Printer, and John Norton, the King's Printer 'for the Latine, Greek, and Hebrew Tongues,' who had salaries respectively of 6*l.* 13*s.* 4*d.* and 26*l.* 8*s.* per annum, were also paid sums of money amounting to 484*l.* 11*s.* for printing and binding sundry books for the King's service, but, as is unfortunately so often the case, the titles are not specified, so it is not possible to identify them.

The books of James I. were principally bound in morocco or calf, but other materials were occasionally used. The King's own copy of his 'Meditations upon the Lord's Prayer,' a charming little volume in purple velvet, with an oval shield in the centre of each cover, having the royal arms engraved upon it, clasps with the initials I. R., and ornamental corner-pieces—all of silver—is exhibited in one of the show-cases in the King's Library at the British Museum. The dedication to the King's favourite, George Villiers, duke of Buckingham, familiarly called 'Steenie' by his royal master, is a remarkably good example of James's style, and is very amusing:—

'When I bethinke myself' (writes the King) 'to whom I can most aptly dedicate this little labour of mine, most of it being stollen from the hours ordained for my sleepe; and calling to minde how carefull I have ever bin to observe a decorum in the dedication of my bookes, I cannot surely finde out a person to whom I can more fitly dedicate this short Meditation of mine than to you, Buckingham. For it is made upon a very short and plaine Prayer, and therefore fitter for a courtier: for courtiers for the most part are thought neither to have list nor leisure to say long prayers, liking best court Messe and long disner.'

Henry, prince of Wales, shared his father's love for good bindings, and a very large number of books bearing his arms, or his badge and initials, are to be found upon the shelves of the library of the British Museum. Many of these are presentation copies, some of them being of special interest. One was an offering by Thomas Coryate of his

'Crudities,' which the author 'hastily gobled up in five moneths travells' in France and other countries. The dedication to the Prince, who is called 'The Orient Pearle of the Christian World,' is signed, 'Your Highnesse poore Observer Thomas Coryate, Peregrine of Odcombe.' Odcombe in Somersetshire was Coryate's native place, and he hung up in the village church the shoes in which he had walked from Venice. They were still hanging there in the eighteenth century. The Odcombian Legge Stretcher, as he was accustomed to style himself, before presenting his work to the Prince, had it sumptuously bound in crimson velvet, and the letters H. P. stamped in gold upon the covers. Henry presented the book to his chaplain, Mr. Pomfret, and it descended to Mr. Thomas Cholmondeley, of Vale Royal, who gave it to the Right Hon. Thomas Grenville, by whom it was bequeathed to the British Museum.

When the splendid library of Lord Lumley was bought by this accomplished young Prince, who survived his purchase only three years, he appears to have had all the volumes rebound in calf, with his arms in the centre of the covers, and the large crowned Tudor roses, Prince of Wales's feathers, heraldic lions, or fleurs-de-lis stamped at the corners. The Prince dying intestate, his library became the property of the King his father, and was given with the other royal books to the British Museum by George II. We give a representation of a volume which belonged to Prince Henry. The work, which is a copy of 'De Re et Disciplina Militari,' by Ferretti, printed at Venice in 1575, is bound in brown calf, with the arms of the Prince in the centre of the covers, which have ornamental corners, and are also studded with a small floral stamp. The size is $11\frac{3}{4}$ by 8 inches.

Charles I. was a great lover of the fine arts, and so excelled in them that it is said that he might, if it were necessary, 'have got a livelihood by them.' He did not, however, possess the same love for books, and, although he bought some when young, and had a considerable number of splendid volumes, bound in crimson and purple velvet, given to him by his mother, he seems to have made but comparatively few additions to the royal collection. Books with bindings bearing his arms are by no means numerous, and many of these are presentation copies. The beautiful volume, measuring $14\frac{3}{4}$ by $10\frac{3}{4}$ inches, containing the Statutes

W. Griggs & Sons, Photo.

CORPUS STATUTORUM UNIVERSITATIS OXON. OXONIE, 1634.

of the University of Oxford, and presented by the University to the King, now preserved in the British Museum, and reproduced as an illustration to this chapter, is bound in dark blue morocco, with the royal arms on the covers, which are also very elegantly decorated with delicate gold tooling, a style of ornamentation which had recently superseded the heavy patterns on the bindings of the books of James I. Velvet was still extensively used for binding bibles and books of devotion, especially in combination with silver ornaments and clasps. A pretty little volume, a New Testament and Book of Common Prayer, printed at London in 1643, is exhibited in the King's Library at the British Museum. It is bound in red velvet, and has on the upper cover a silver ornament containing a portrait of King Charles, and, on the lower cover, one with that of his Queen. The sides, which measure 4½ by 2¼ inches, are decorated also at the corners with silver plates, having symbolical representations of the Cardinal Virtues engraved upon them, while the clasps, which are also of silver, bear figures emblematical of the Four Elements. The back is worked with crossed bands of silver embroidery. We give an engraving on page 32.

III

King Charles I. to the Present Time

Nicholas Ferrar—Books bound at Little Gidding—Embroidered Bindings—Charles II.—Samuel Mearn—Nott—Hugh Hutchinson—William Churchill and Edward Castle—Eliot and Chapman—Tools cut by Thomas Pingo—James Edwards—Roger Payne—Francis Bedford—Robert Riviere.

No account of bookbinding in England would be complete without some notice of the works prepared by Nicholas Ferrar and his relatives at their religious establishment at Little Gidding in Huntingdonshire. Nicholas Ferrar, who was born in 1592, was a man of good education, and very considerable ability; and for a short time held the post of deputy-governor of the Virginia Company, obtaining much credit for the skill with which he managed its affairs. On the dissolution of the company in 1624, Ferrar determined to withdraw from the world, and spend the remainder of his days in religious retirement. With this intent he was ordained deacon by Laud, then Bishop of St. David's, and in the year 1626, having been joined by his mother, his brother John, his sister Mrs. Collet, and a large number of nephews and nieces, he settled in Little Gidding, the lordship of which he had purchased. Although the time of the community was principally occupied by religious services, the inmates also practised several useful accomplishments, and Dean Peckard, in his 'Life of Ferrar,' tells us that

'amongst other articles of instruction and amusement, Mr. Ferrar entertained an ingenious bookbinder, who taught the family, females as well as males, the whole art and skill of bookbinding, gilding, lettering, and what they called pasting-printing, by the use of the rolling-press. By this assistance, he composed a full Harmony or Concordance of the four evangelists, adorned with many beautiful pictures, which required more than a year for the composition, and was divided into 150 heads or chapters. For this purpose he set apart a handsome room near the oratory.'

W. Griggs & Sons, Photo.

BOOK OF COMMON PRAYER. LONDON, 1669.

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The most famous of these Harmonies is the one compiled in 1635 for Charles I. at his special request, and which we learn from Peckard 'was bound entirely by Mary Collet, one of Mr. Ferrar's nieces, all wrought in gold, in a new and most elegant fashion.' This noble volume, which measures 31 by 14 inches, is covered with black morocco, very richly tooled in gold, and has the sacred monogram IHS stamped in the centre of each cover. John Ferrar, in his life of his brother Nicholas, states that it was 'bound in crimson velvet, and richly gilded upon the velvet, a thing not usual;' and it has, therefore, been sometimes supposed that the volume has been rebound, but as the tooling is similar to that on other Little Gidding books, it is most probable that what is called the velvet binding was a cover or wrapper for this very interesting work. The book was greatly valued by the King, who when he received it, said:—'Truly, I prize this as a rich and rare jewel; the substance of it is of the best alloy in the world, and ought to be the only desirable book; and for the skill, care, and cost used in it there is no defect, but a superlative diligence in all about it. I very much thank them all; and it shall be my *vade mecum*.' Then turning to Archbishop Laud, who stood near, he added: 'How happy a King were I if I had many more such workmen and women in my kingdom! God's blessing on their hearts and painful hands.'

Charles also asked them to make a Concordance of the Books of Kings and Chronicles for him, a task which he said he had often requested several of his chaplains to undertake, but as they did not do it he supposed it was attended with too much difficulty. The difficulty was soon surmounted by Ferrar and his companions, and in 1637 the Concordance was finished, and according to Peckard, 'bound by young Nicholas Ferrar in purple velvet, most richly gilt;' but the velvet in this case also was most likely only a cover, as the material used for the binding is morocco, elaborately tooled. Both these volumes, together with a third on the 'Acts of the Apostles,' respecting which there is no record, were placed in the old Royal Library, which was presented to the British Museum by King George II. Copies of the Harmony of the Four Gospels were also prepared at Little Gidding for Prince James, afterwards King

James II.; George Herbert, the poet; Dr. Jackson, dean of Peterborough; Mr. Thomas Hervey, and other noble and distinguished persons. To Prince Charles, afterwards King Charles II., was presented another of their productions called 'Μονοτεσσαρον,' or a Harmony of the Four Gospels in four languages, bound in green velvet, stamped with fleurs-de-lis and sprigs of oak in gold; also 'The whole Law of God, as it is delivered in the five books of Moses,' in purple velvet, ornamented with small gold crowns. The first of these volumes, the size of which is 2 feet 1 inch by 1 foot $5\frac{1}{4}$ inches, is now in the possession of Lord Normanton; and the second, which measures 2 feet $4\frac{1}{2}$ inches by 1 foot 8 inches, and which was described by Prince Rupert as the 'gallantest, greatest book in the world,' in that of Captain Gaussen, Brookman's Park, Hatfield. A copy of the first part of this last work, bound in purple velvet and gilt, was given to Archbishop Laud, and deposited by him in St. John's College, Oxford, where it is still preserved. Eleven of these compilations are known to be in existence. Six of them are bound in leather; four in velvet, stamped with various gold ornaments; and one in red parchment, with the four corners and the centres of the two covers decorated with designs in open-work white parchment, pasted in and gilt. All the volumes have had ribands, or 'stately strings,' as Charles I. called them, to tie the covers together, but in every instance they are now wanting. A very interesting account of these books, and of the mechanical means employed in producing them, will be found in two papers by Captain J. E. Acland, which were read before the Society of Antiquaries, and printed in Vol. LI. of the 'Archaeologia.'

In 1647 or 1648 the inmates of the Little Gidding establishment were obliged to save themselves by flight, for the house and church were plundered by Parliamentarian soldiers, who wantonly destroyed many valuable works.

Many of the beautiful embroidered bindings of this time have been attributed to the skilful fingers of the so-called nuns of Little Gidding, but not on very substantial grounds; for while several velvet bindings, stamped with gold ornaments, can be proved to be their work, it is somewhat doubtful whether any needle-worked covers of books can be traced to them.

BOOKE OF PSALMES. *London*, 1635.
$4\frac{1}{2}$ *in. by* $3\frac{1}{4}$ *in.*

An illustration of a most beautiful embroidered binding is given on page 39. It consists of white satin, having on the upper cover a figure of Plenty, with a cornucopia; and on the lower, one of Peace, holding a palm-branch. Both these figures are most exquisitely worked in feather-stitch with coloured silks, and are enclosed with a raised ornamental frame composed of various kinds of silver braid. The corners of the covers are decorated with flowers, which also occur on the panels of the back. A considerable portion of the design has been originally outlined with a fine silver thread, and the edges of the leaves are gauffred with an elegant pattern. The perfect taste and marvellous execution of this charming little binding render it one of the finest of the kind in existence. It encloses 'The Whole Booke of David's Psalmes, Both in Prose and Meter. With apt notes to sing them withall. London, 1635.' English ladies formerly exhibited much taste and remarkable proficiency in the delightful art of embroidering books, and it is to be regretted that it is not more practised at the present time.

King Charles II. added many books to the royal library, but it is to be feared he did not care very much for them. When Rosse, his librarian, vainly advocated the printing in facsimile of the celebrated Alexandrian manuscript of the Bible, given by Cyril Lucar, Patriarch of Constantinople, to Charles I., he told his royal master that 'it would appear glorious in history, after your Majesty's death.' 'Pish!' replied the King, 'I care not what they say of me in history when I am dead.' The bindings of Charles's books, with some few exceptions, bear his crowned cypher between two palm-branches, and are generally of red morocco, of such superior quality that the majority of them are now in almost as good condition as when they left the binder's hands more than two centuries ago. Some of the bindings, however, are of singular beauty, and the example inserted in this chapter is especially remarkable for the good taste of the design, and the admirable execution of the delicate lace-work tooling. This fine binding, which measures 14½ by 9½ inches, is of red morocco, and is adorned with an ornament very distinctly English in its character, known, on account of its shape, as the cottage pattern; a decoration which was for some time a very favourite one,

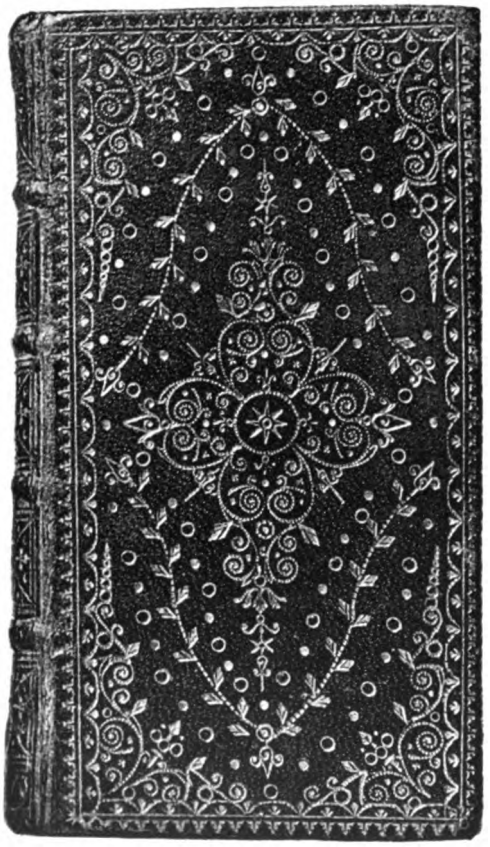
and was frequently employed by the Oxford and Cambridge binders. A book with a similar binding, belonging to Lord Amherst, was included in the Exhibition of Bindings at the Burlington Fine Arts Club, and it contains the following interesting note as to its cost: 'In quires, 5*s.*; ruling, 4*s.*; binding, 1*l.*; strings, 14*s.*' Samuel Mearn probably executed these handsome bindings, as he was the royal binder from the restoration of Charles until the year 1683, when he was succeeded by Charles Mearn, most likely his son. The earliest intimation that he held this office is found in an advertisement which appeared in the 'Parliamentary Intelligencer' of July 9th, and the 'Mercurius Publicus' of July 12th, 1660:—

'A Leather Portmanteau lost at Sittingbourn or Rochester, when his Majesty came thither, wherein was a Suit of Camolet de Holland, with 2 little laces in a seam, eight pair of white gloves, and a pair of Does leather; about twenty yards of sky-coloured Ribbon twelvepenny broad, and a whole piece of black Ribbon tenpenny broad, a cloath lead-colour'd cloak, with store of linnen; a pair of shooes, slippers, a Montero, and other things; all of which belong to a Gentleman (a near Servant to His Majesty) who hath been too long imprisoned and sequestered to be now robbed, when all men hope to enjoy their own. If any can give notice, they may leave word with Mr. Samuel Merne, His Majesties Bookbinder, at his house in Little Britain, and they shall be thankfully rewarded.'

Other contemporary binders were Nott, who bound Lord Chancellor Clarendon's library, and Hugh Hutchinson who was employed by Bishop Cosin, who expended large sums on the ornamentation of his books.

Many imitations of the beautiful delicate tooling of Le Gascon appeared in England during the latter half of the seventeenth century, but they were all much inferior to the masterpieces of that great French artist. Some very good inlaid bindings were also produced during this period, as well as some Scotch work of considerable merit, which extended into the early years of the next century.

A very characteristic example of fine English binding of the commencement of the eighteenth century is here reproduced. The book, 'A Paraphrase and Annotations upon all St. Paul's Epistles. Done by Several Eminent Men at Oxford, Corrected and Improv'd by the late Right Reverend and Learned Bishop Fell. London,



BOOK OF COMMON PRAYER. Edinburgh, 1727.
$4\frac{1}{4}$ *in. by* $2\frac{1}{2}$ *in.*

1702,' is bound in red morocco, with a centre panel, inlaid with the same leather in black. The design is very good, and at the same time quaint and original. The size of the volume is $8\frac{1}{4}$ by $5\frac{1}{4}$ inches. This, as well as the other bindings of which illustrations appear in this article, is preserved in the library of the British Museum.

William Churchill and Edward Castle were the royal booksellers, bookbinders, and stationers from about 1700 to 1755; but much of the work of this time was done by Eliot and Chapman, who bound the fine library formed by Robert Harley, first Earl of Oxford. The ornamentation they generally adopted consisted of a handsome centre-piece surrounded by a broad tooled border, since known as the Harleian style. The leather used by them for the Earl's books was of somewhat inferior quality, but for this they were not responsible, as it was supplied to them by their employer. We find them frequently complaining that they were obliged to use 'My Lord's leather,' and Mr. Chapman wanted to buy some of the skins at a cheap rate, but Mr. Wanley, Lord Oxford's librarian, told him that 'My Lord will not turn leather seller, and that he must agree to bind with My Lord's morocco skins, otherwise his Lordship will appoint some other binder to do so.'

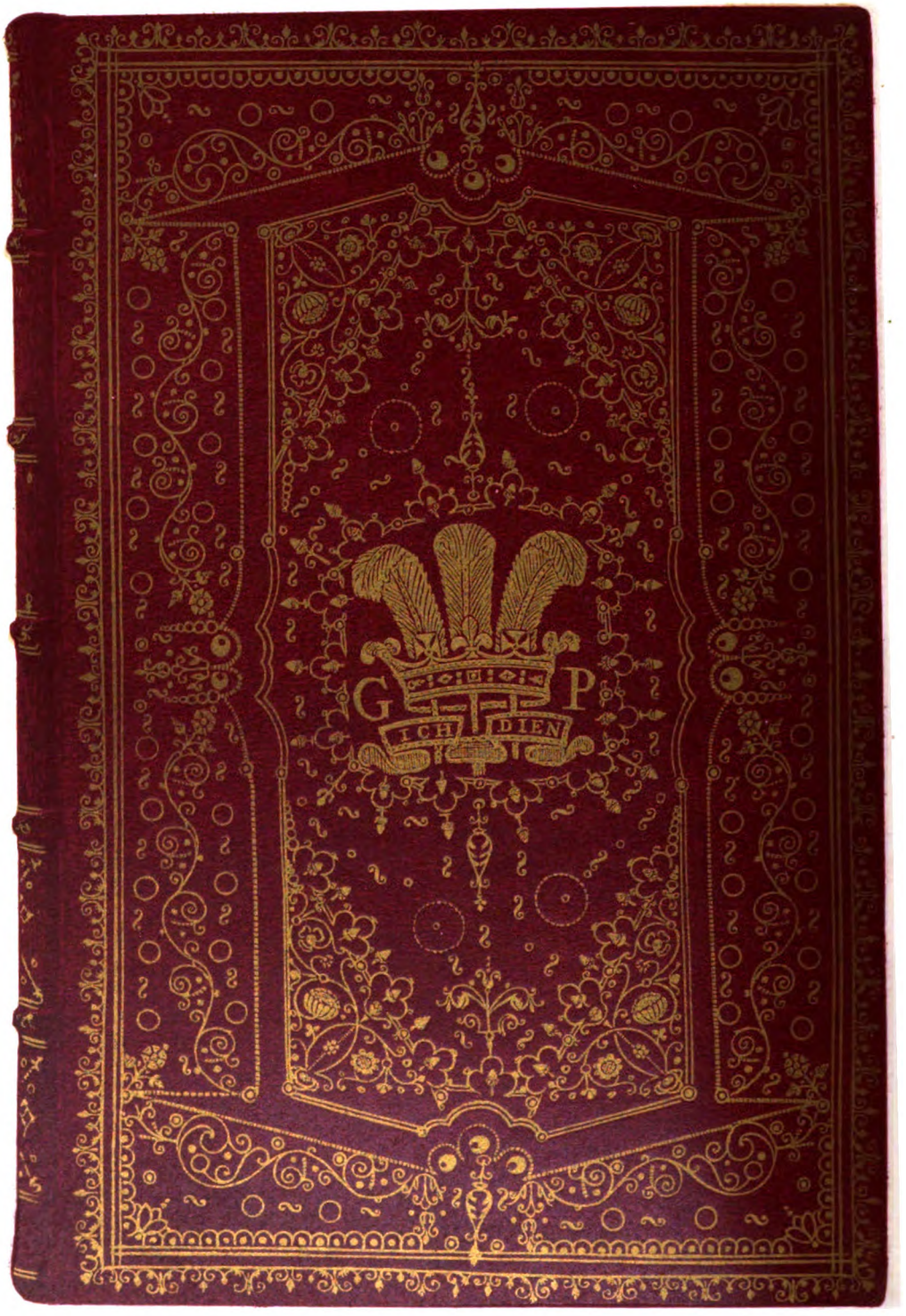
Another beautiful example of the cottage pattern illustrates this chapter. The book, which is a copy of Musgrave's 'Antiquitates Britanno-Belgicae, praecipue Romanae,' printed at Exeter in 1719, is bound in a beautiful red morocco, and the sides, which bear the badge and initials of George, prince of Wales, afterwards King George II., are very gracefully and delicately tooled. Both the design and the workmanship of this binding, which measures $7\frac{1}{2}$ by 5 inches, are exceedingly good, and it is much to be regretted that the binder of this fine piece of work is unknown. The charming little Prayer-book on the opposite page, with its red morocco covers tooled with such perfect taste, is an additional proof of the excellence of English binding of this period.

The volumes bound for Thomas Hollis, the eccentric editor of Algernon Sidney's 'Discourses concerning Government,' Neville's 'Parliament of Ladies,' and other works, deserve a passing notice.

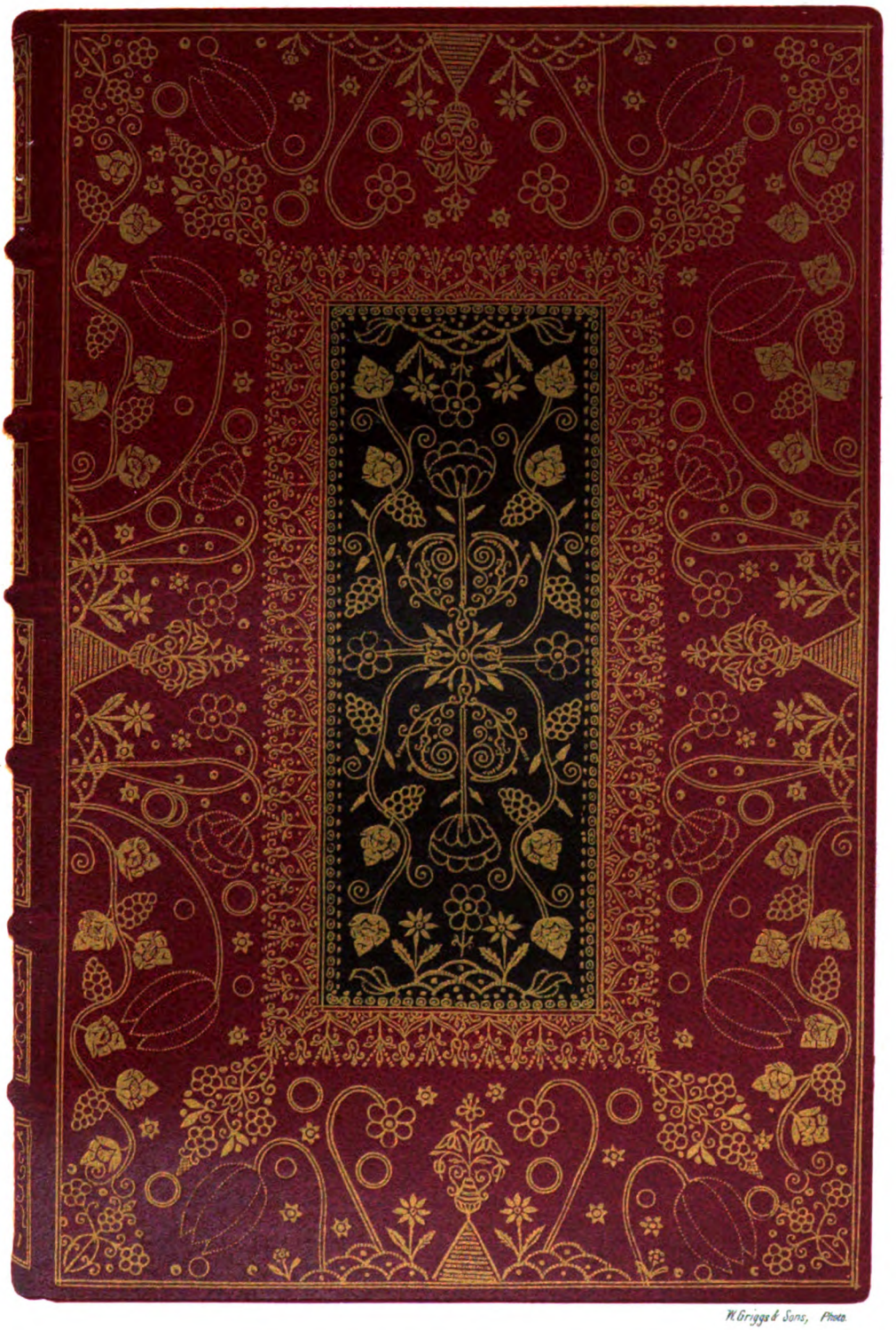
He employed the medallist, Thomas Pingo, to cut a number of emblematic tools for him, with which he decorated the interiors as well as the bindings of his books. These stamps, which consist of a figure of Britannia, the caduceus of Mercury, the wand of Aesculapius, the cap of liberty, and some others, appear, however, to have been used on the volumes without much reference to their contents.

James Edwards of Halifax, and afterwards of Pall Mall, London, who was famed for the beautiful paintings with which he decorated the edges of the leaves of his books, about 1785 produced some bindings of a very novel and effective kind. The material used was vellum, which was rendered transparent by a peculiar process, and upon its under-surface drawings were made, or engravings impressed, which could not be defaced.

Roger Payne is better known than any other English binder, but his reputation was certainly greater during his lifetime than it is at present. In the notice of him which appeared in the 'Gentleman's Magazine' at the time of his death, written by the editor, John Nichols, it is stated that 'this ingenious man introduced a style of binding, uniting elegance with durability, such as no person has been able to imitate,' and that 'those who are not accustomed to see book-binding executed in any other than the common manner can have no idea of the merits of the deceased, who lived without a rival, and we fear has died without a successor.' Excellent and tasteful as Payne's binding undoubtedly is, it is not entitled to praise of this extravagant nature, for it is certainly not equal to the work of the best French binders, nor does it possess the charm of the beautiful English bindings of the end of the seventeenth century. He frequently used russia for his bindings, but straight-grained olive morocco, which he called Venetian, was his favourite leather. The backs of his books are generally very elaborately tooled, but the sides are plain, the ornamentation being confined to the corners. He cut his own tools, and did every part of the work himself, which was always of the best kind, carefully and intelligently carried out; the forwarding and the finishing being equally good. A beautiful example of Payne's binding, a Virgil, printed on vellum by Aldus at Venice in 1505, will be seen on the opposite page. The material is blue morocco, the



ANTIQUITATES BRITANNO-BELGICÆ PRÆCIPUE ROMANÆ.
AUCTORE G. MUSGRAVE. ISCÆ DUNMONIORUM, 1719.



W. Griggs & Sons, Photo.

A PARAPHRASE AND ANNOTATIONS UPON ALL ST. PAUL'S EPISTLES.
LONDON, 1702.

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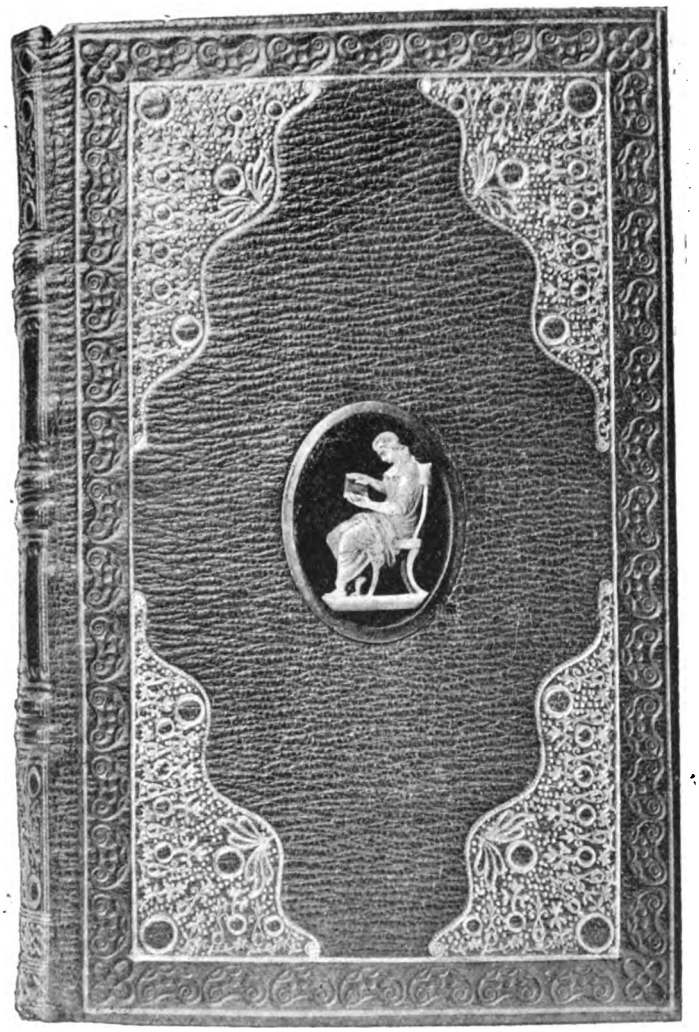

VIRGILIUS. Aldus Venetiis, 1505.
6 *in. by* 4 *in.*

corners of the sides and the panels of the back being decorated with his characteristic fine tooling, and a cameo inserted in the centre of each cover. The binding of a copy of the tragedies of Aeschylus, which he executed for Lord Spencer, is generally considered to be his masterpiece. The bill for this binding has been preserved, and this curious document is worth giving, as it shows the attention and care which Payne bestowed upon the books entrusted to him.

'Aeschylus. Glasguae, 1795. Flaxman illustravit.

Bound in the very best manner sew'd with strong Silk, every sheet round every Band, not false Bands; The Back lined with Russia Leather, Cutt Exceeding Large: Finished in the most Magnificent Manner Em-border'd with Ermine expressive of the High Rank of the Noble Patroness (the Dowager Countess Spencer) of the Designs, The other Parts Finished in the most elegant taste with small Tool Gold Borders Studded with Gold; and small Tool Panes of the most exact Work Measured with the Compasses. It takes a great deal of Time making out the different Measure-ments; preparing the Tools; and making out New Patterns. The Back Finished in compartments with parts of Gold studded Work, and open Work to Relieve the Rich close studded Work. All the Tools except Studded points, are obliged to be Workt off plain first, and afterwards the Gold laid on and Worked off again, and this Gold Work requires Double Gold being on Rough Grain'd Morocco. The Impressions of the Tools must be fitted and cover'd at the bottom with Gold to prevent flaws & cracks— ...	12	12	0
Fine Drawing Paper for Inlaying the Designs	0	5	8
Finest Pickt Lawn Paper for Interleaving the Designs ...	0	1	6
1 Yard & a half of Silk	0	10	6
Inlaying the Designs at 8*d.* each—32 Designs	1	1	4
Mr. Morton adding Borders to the Drawings	1	16	0
	£16	7	0'

Payne died in Duke's Court, St. Martin's Lane, on the 20th of November, 1797, and was interred in the burial-ground of St. Martin's-in-the-Fields.

Mackinlay, for whom Payne worked towards the end of his life, Kalthoeber, Hering, Staggemeier, Walther, Baumgarten, Benedict, Faulkner, and Whitaker, who originated the style termed Etruscan, were all fairly good binders, especially Kalthoeber and Hering, who

did some excellent work in Payne's manner; but the best of his imitators was Charles Lewis, who bound for the Right Hon. Thomas Grenville, Earl Spencer, the Duke of Devonshire, Mr. W. H. Miller, and many other collectors. Dibdin, who greatly admired his bindings, says of him in his 'Bibliographical Decameron' that

'the particular talent of Lewis consists in uniting the taste of Roger Payne with a freedom of forwarding and squareness of finishing peculiarly his own. His books appear to move on silken hinges. His joints are beautifully squared, and wrought upon with studded gold; and in his inside decorations he stands without a compeer. Neither loaf-sugar paper, nor brown, nor pink, nor poppy-coloured paper are therein discovered, but a subdued orange, or buff, harmonizing with russia; a slate or French grey harmonizing with morocco; or an antique or deep crimson tint, harmonizing with sprightly calf: these are the surfaces or ground colours, to accord picturesquely with which Charles Lewis brings his leather and tooling into play.'

Francis Bedford, who worked for Lewis, and, after the death of his master, for some time carried on the business for his widow, was without doubt the first of English bookbinders between the years 1850 and 1883, and he well deserved the great reputation which he enjoyed for so many years. Although entirely wanting in originality, his work was always of the highest order, unsurpassed for its thoroughness and finish. He produced many very excellent imitations of the great French binders; and the bindings of Rogers's 'Poems' and 'Italy,' of which he bound several copies in morocco, inlaid with coloured leathers, and covered with minute gold tooling in the style of Padeloup, are exquisite specimens of his skill. These beautiful examples of the binder's art have repeatedly realised upwards of one hundred guineas for the two volumes. Bedford himself considered that an edition of Dante, which he bound in brown morocco, and tooled with a Grolier pattern, was his *chef-d'œuvre*, and wished it to be placed in his coffin; but his request was not complied with, and it was sold at the sale of his books in 1884 for 49*l.* He died in 1883, in his eighty-fourth year.

Robert Riviere, who died in 1882, was also a binder of much skill and admirable taste, and choice examples of his workmanship are among the most valued of the treasures preserved in the libraries

of the great collectors of the day. A word of commendation ought also to be bestowed upon the productions of that excellent craftsman, the late Joseph Zaehnsdorf.

Some good work is being done at the present time, but, except in a few instances, it is not of a satisfactory character from an artistic point of view, consisting, as it does, like all that of the present century, of little else than imitations of the various styles of the old French and English artists. 'Binding,' as Miss Prideaux pertinently remarks in her very able and interesting Introduction to the Catalogue of the Exhibition of Bookbinding at the Burlington Fine Arts Club, 'can never become a fine art unless invention goes hand in hand with the execution which now leaves nothing to be desired. In all departments of decorative art we see the same inability to escape from the traditions of the past, but in none has there been such servile copying of the old models as in the decoration of books.'

PART II

FRENCH BOOKBINDINGS

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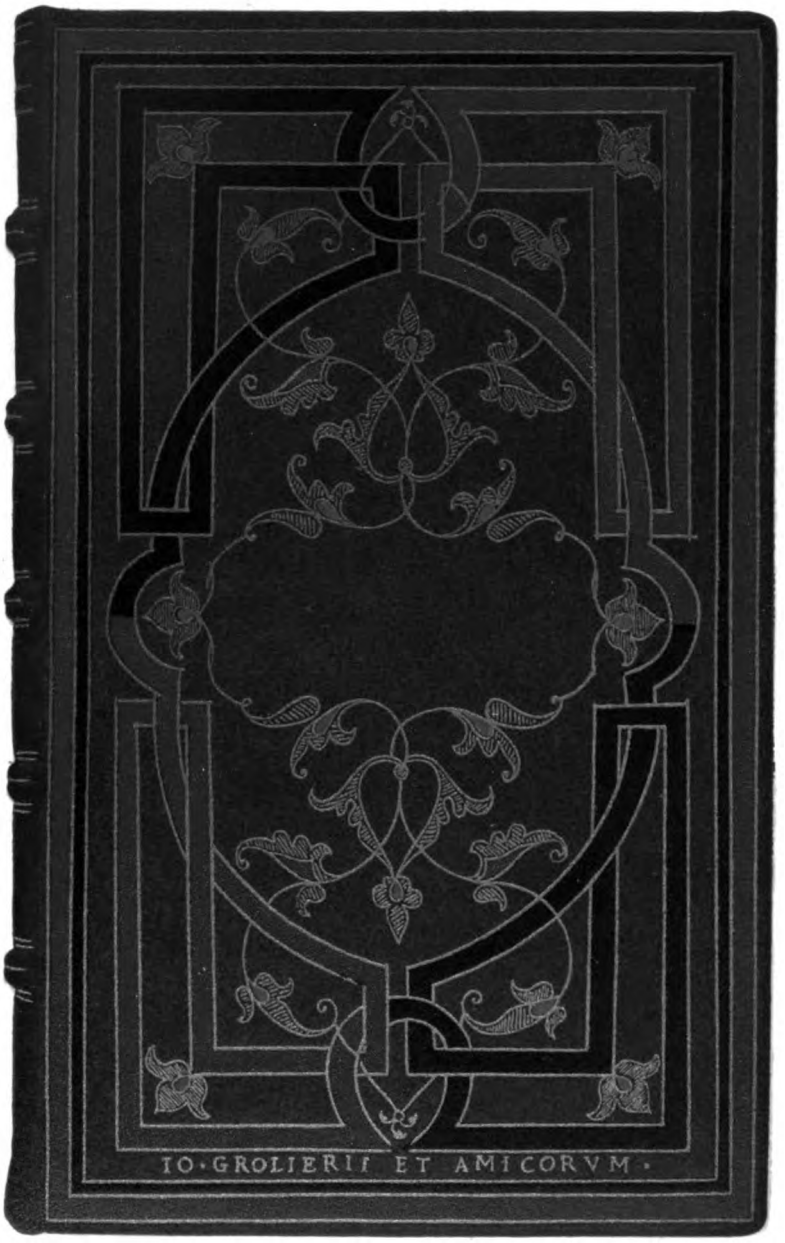

PLATE I.

IL PRENCIPE DI NICOLO MACHIAVELLI. VINEGIA, 1540.

BROWN MOROCCO.

IO. GROLIERII ET AMICORUM on upper cover.

PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM on lower cover.

Actual size.

FRENCH BOOKBINDING

CHAPTER I

Early bindings—Blind stamped ornamental work—First gilt bindings—Guild of St. Jean —Grolier—Geoffroy Tory—Francis I.—Henry II.—Diana of Poitiers—Catharine de' Medici, etc.

In early times the French bindings, like those of other countries, were the work of the goldsmith and the carver rather than that of the bookbinder as understood by us. Rare and beautiful volumes, the joint production of the scribe and the artist, were incased in befitting covers of the precious metals, enamel, or ivory, which were often enriched with gems or crystals. They formed part of the treasures of a king, a church, or a monastery. Later on, when princes and nobles began to take an interest in literature and the fine arts as well as in the profession of arms, manuscripts became more common, and these costly bindings were to a very great extent superseded by those of cloth of gold, velvet, and satin ; leather being employed for books of lesser value. With the invention of printing another change took place : books were produced in such large numbers that it became necessary to find less expensive materials for their covers, and leather of various kinds, more or less decorated with blind stamped ornamental work, came into general use. Many of these impressed leather bindings are of great beauty ; those of Jehan Norins, Louis Bloc, André Boule, and R. Macé being especially good.

Charles VIII., Louis XII., and Anne of Brittany, successively the wife of both these kings, were the great collectors of books, printed as

well as manuscript, of this time. Hardly any of these precious volumes retain their original bindings, but one bearing the arms of France and Brittany, together with the hedgehog, the badge of Louis, is exhibited in the French National Library.

The glories of French binding, however, really date from the introduction of the art of tooling in gold into Europe. Although this craft was first practised in Italy, it was quickly imitated by the French binders, who soon excelled all others in the beauty and quality of their work; and from the beginning of the sixteenth to the middle of the eighteenth century the binder's art in France, fostered by the kings and queens and the great collectors of that country, reached and maintained a degree of excellence which has never been surpassed. The superiority of French binding may be also attributed to some extent to the influence of the Guild of St. Jean, a community which appears to have been established in Paris as early as the year 1401, and did not cease to exist until the time of the Revolution, when it was suppressed by a decree of the Assembly. It embraced and controlled all persons who took part in the production and sale of books, and included binders as well as scribes, illuminators, printers, and booksellers.

It is difficult to determine whether the French binders learnt the art of tooling in gold from Italian craftsmen who took up their abode in France while Grolier was in Italy, or from the workmen whom he is said to have brought with him on his return to his native land; but there is no doubt that the development of the art in France was mainly due to the inspiration and patronage of this famous collector. Jean Grolier, Vicomte d'Aguisy, was born at Lyons in 1479. In 1510, at the age of thirty-one, he succeeded his father, Etienne, in the office of Treasurer of the Duchy of Milan, and he resided in Italy, with some interruptions, until 1529, when the French troops were withdrawn from that country. During his stay there he made the acquaintance of Aldus Manutius, the "scholar printer" of Venice, and assisted both him and his successors with money in the production of the beautiful volumes which issued from their press. In recognition of his kindness special copies of these books, several of which were dedicated to him, were printed for his library, and were also probably bound in their workshops.

In 1524 Grolier was sent by Francis I. on an embassy to Pope

Clement VII., and in 1545 he obtained the reversion of the post of Treasurer-General of France, to which he succeeded some two years later, and held until his death, which occurred on the 22nd of October 1565, in the midst of his books, at the Hôtel de Lyon, near the Buci Gate in Paris.

Grolier's library, which was one of the finest of the time, consisted of 3,000 volumes, about 350 of which are known now to exist. Sixty-four are in the Bibliothèque Nationale, about thirty in the British Museum, principally in the library bequeathed by the Rev. C. M. Cracherode, fifteen in the Bibliothèque St. Geneviève, left to the library by Archbishop Le Tellier, and seven in the Bibliothèque de l'Arsenal. Many are also to be found in the private libraries of this and other countries. His books, as far as the bindings are concerned, may be divided into two classes—those bound for him, and those which were already in that condition when he acquired them. On all those in the first class his liberal and well-known motto, Io. GROLIERII ET AMICORUM, will, with very rare exceptions, be found, and he also placed it on those in the second when he could do so without damaging or disfiguring the binding. He also wrote it with numerous slight variations—as many as thirteen are known—in the interior of his volumes. This inscription is almost always stamped on the upper cover, while a part of the fifth verse of the one hundred and forty-second Psalm, PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM, generally occurs on the lower. He did not, however, confine himself to this motto. TANQUAM VENTUS EST VITA MEA, from the seventh verse of the seventh chapter of Job, and CUSTODIT DOMINUS OMNES DILIGENTES SE, ET OMNES IMPIOS DISPERDET, a portion of verse twenty of the one hundred and forty-fifth Psalm, were occasionally used. The arms adopted by him when a bachelor were three bezants or surmounted by three stars argent on a field azure. After his marriage in 1516 he impaled those of his wife Anne Briçonnet. On a few of his volumes is found an emblem of a hand, entwined with a scroll bearing the words ÆQUE DIFFICULTER, issuing from a cloud and striving to pull an iron bar from the ground on the top of the highest of a number of mountains, probably the Alps. This only occurs on his earlier books, and is believed to refer to some special event of his life

Grolier's books are mostly bound in morocco, fine skins of which he took great pains to procure from the Levant, but they are occasionally covered with calf. Those which he acquired in his earlier years, during his residence in Italy, were bound in that country, probably, as has been already stated, in the workshops of Aldus and his family, and they possess all the characteristics of Italian work of the time. Some of the volumes which he added to his collection after his return to France bear marks of having been bound there; the arabesque tooling being barred or azured[1] instead of solid like that on the Italian bindings. (See the beautiful example figured in Plate I.)

It would seem, however, that many of the later Aldine books belonging to Grolier, printed after he left Italy, were still bound at Venice, as their covers are ornamented with precisely the same stamps as those used on the earlier ones; bound copies being probably sent to him direct from the printers. But of course it is also quite possible that these stamps may have been brought by him from Italy to France and used there.

Although almost all the bindings executed for Grolier have a strong family resemblance, there is very considerable variety in the styles of their decoration. That most generally used consists of a geometrical pattern combined with arabesques, either solid, azured, or in outline only, in gold tooling; the ornamentation being occasionally coloured. Sometimes we find the geometrical design without the arabesque work, or the arabesque work without the geometrical design. The effect is always excellent, and the bindings well merit the encomium bestowed upon them by Noël Bonaventure d'Argonne, who wrote under the pseudonym of Vigneul de Marville, in his *Mélanges d'Histoire et de Littérature*, printed at Paris in 1725. After remarking on the beauty of the paper and the elegance of the covers of the Grolier volumes, he adds, "It would seem as if the Muses who had contributed to the composition of the contents had also applied themselves to the decoration of the outsides of the books, so much of art and *esprit* appears in their ornamentation. They are all tooled with a delicacy unknown to the gilders of to-day. The compartments, painted in various colours, are perfectly well designed, and of many different forms."

[1] So called from the colour blue in heraldry being represented in this manner.

After Grolier's death his books were divided among his heirs; the greater number, partly by heritage and partly by acquisition, becoming the property of Méry de Vic, Keeper of the Seals under Louis XIII. They remained in the possession of his family until 1675, when they were sold by public auction. As late as the commencement of the present century the prices paid for the Grolier volumes were very low. In Antoine Augustin Renouard's *Catalogue de la Bibliothèque d'un Amateur*, printed at Paris in 1819, mention is made of a letter to the author from James Edwards, the well-known London bookseller and collector, who writes: "M. Renouard,—If any of the beautiful volumes of Aldus, in 8°, with Grolier bindings, should fall into your hands, I beg you to reserve them for me; I will give you a louis for each of them." Renouard replied: "M. Edwards,—If any of the beautiful volumes of Aldus, in 8°, with Grolier bindings, should fall into your hands, I beg you to reserve them for me; I will give you six guineas for each of them." At the Téchener sale in 1888 a Grolier binding enclosing a copy of the History of Ethiopia by Heliodorus, printed at Basel in 1552, fetched the high price of 12,000 frs. Grolier also possessed a large number of gold and silver coins, medals, and various antiquities, which after his death were purchased by Charles IX., who added them to the collection at Fontainebleau. They were unfortunately pillaged in 1576 during the civil war which raged in France at that time. Grolier was a statesman, a financier, a scholar, and an antiquary as well as a bibliophile; and Erasmus, who enjoyed his friendship, in a letter written in 1518, describes him as a man possessing all good qualities and all the virtues in a well-formed and vigorous body. He extols his civility, his modesty, his integrity, and his munificence, and calls him the patron of scholars and an ornament of France.

Although it may be conjectured with a considerable amount of probability that many of Grolier's books were bound by or under the immediate superintendence of Aldus and his successors, little or nothing is really known of their binders, or the artists who furnished the beautiful patterns which decorate their covers. Geoffroy Tory, the famous writer, artist, engraver, and printer, mentions, in his *Champfleury*, a work which treats of the art and science of the due and true proportion of letters, that he was employed by Grolier to

design some letters for him, which it is thought may be those used on his bindings ; and it is also considered likely that Tory may have had some share in their ornamentation. The two bindings, however, in the so-called Geoffroy Tory style which still exist, one being in the British Museum and the other in the French National Library, were bound some time after Tory's death, which probably occurred in 1533, for we hear of his business being carried on by his widow in 1534, who in the succeeding year transferred it to Olivier Mallard. Tory himself was a most excellent binder. He used for the decoration of his bindings two stamps of very elegant arabesque ornamental work, in which is introduced the famous *pot cassé*. These stamps are in the Italian style, and are of different sizes, the smaller having only the *pot cassé*, which he appears to have taken from the *Hypnerotomachia* of Poliphilus (Francesco Colonna) ; while in the larger stamp the vase is pierced by a wimble, or auger (*toret*). He seems to have adopted this latter device, which also occurs in the interior of his books, accompanied with the motto NON PLUS, on the death of his dearly loved daughter, Agnes, which took place, he tells us, on the 26th of August 1522, when she was ten years old, less one day. In his *Champfleury* he explains that the broken vase is our body, which is a vessel of clay, and the wimble is fate, which pierces alike both strong and weak. "Premierement en icelle y a ung vase antique qui est casse, par le quel passe ung Toret. Ce dict vase et Pot casse signifie nostre corps, qui est ung pot de terre. Le Toret signifie Fatum, qui perce & passe foible et fort." The *toret* is also probably a punning device on his name. Fig. 1 is a representation of a binding by Tory, preserved in the library of the British Museum. The material is brown morocco, and the stamp upon the covers has the *pot cassé* without the wimble. The book is a copy of the works of Petrarch, printed at Venice in 1525.

Francis I., who was said by Angelo Boccha to be "non minus litteris, quam armis clarus," was a great patron of the fine arts, and especially delighted in handsome bindings. Those executed for him are rare, few being in existence, save the examples preserved in the French National Library. The British Museum possesses but one, which is bound in calf (see Fig. 2). In some cases the sides are decorated with a semis[1] of his

[1] A design consisting of the repetition of one or more small stamps at regular intervals.

initial and fleurs-de-lis; while others are ornamented in the Grolier style. They almost always bear the arms of the king, as well as his device, a salamander in the midst of flames, accompanied with the motto

Fig. 1.—*Opere del Petrarcha. Vinegia*, 1525.
Brown morocco, 8½ in. by 6 in.

NUTRISCO ET EXSTINGUO. This emblem was adopted for him when young by his tutor, Arthus de Gouffier Boisy, Comte d'Estampes, and he used it throughout his life. His binders were Etienne Roffet,

called Le Faulcheur, and Philippe le Noir. Some of his books are believed to have been bound by Geoffroy Tory.

Marguerite d'Angoulême, Queen of Navarre, shared the tastes of her brother, Francis I., and possessed some beautifully bound volumes.

The decorations on the superb bindings of the books which belonged to Henry II., and of those which he gave to his beautiful and accomplished mistress, Diana of Poitiers, Duchess of Valentinois, have long been a puzzle to the antiquary, and have given rise to much controversy. The covers of many of the volumes which formed the library of the king, and of those which belonged to the duchess, are alike adorned with the royal arms and the crowned initials of the king, as well as the interlaced crescents and the bows and arrows—devices of Diana. They are also stamped with what is believed to be her initial united with that of Henry. It is thought by some, who doubt whether the king would have allowed his initial to be linked in so open a manner with that of his mistress, that these letters are not HD but HC, and constitute the cypher of the king and his queen, Catharine de' Medici ; but it will be found on examination that on all the bindings where the combined initials of Henry and his consort occur the Cs are completely formed, and project considerably beyond the sides of the H, forming a monogram differing greatly from that on the binding of which a representation is given in Fig. 3, where, as will be perceived, the strokes of the Ds do not extend beyond the strokes of the H. It ought, too, to be noted that this cypher is never crowned. The monogram also occurs, accompanied with both the arms of the king and his mistress, on the architectural decorations of the residence of the latter, the famous château of Anet, which she built with money given to her by Henry, and where she kept her library. In addition to this, Giovanni Capello, the Venetian Ambassador to the Court of France, in an account of the first audience given to him by Henry II., states that the king had publicly assumed this cypher, in which both the crescent moon, and the double D could be traced, in honour of his mistress. It would certainly appear from these facts that the monogram was that of the king and Diana ; but, on the other hand, on an enamel by Léonard Limousin, Catharine is represented wearing a necklace in which it occurs ; and in 1575, long after the death of her husband and Diana, the queen caused

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the crescents and the bows and arrows to be introduced into the decorations of the painted windows of the Sainte Chapelle at Vincennes. It

Fig. 2.—*C. Suetonii Tranquilli XII Cæsares. Venetiis*, 1521.
Brown calf. With the arms, device (a salamander), and initial of Francis I.
$6\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

would naturally be supposed that if she really regarded these devices as those of her husband's mistress they would be very distasteful to her, and she would not have allowed them to be used. To add to the difficulty,

many of the letters of the king to Diana are signed with this perplexing monogram. There is no doubt, however, that when Catharine arrived in France to marry Henry, then Duke of Orleans, she found her position to be one of great delicacy. Henry was devoted to his mistress, whom he styled his "seule prinsese," but Catharine, young as she was—for she had not reached her eighteenth year—had been trained to maintain entire control over her feelings and actions, and instead of exhibiting anger or resentment endeavoured to make a friend of Diana, who on her part evinced her diplomacy by showing the utmost deference to the queen, and by paying unremitting attention to the health and welfare of her children ; a line of conduct which caused her to be regarded in the royal household as the tutelary genius of the family—a curious and characteristic illustration of the morality and manners of the time.

The example of a binding bearing the royal arms as well as the devices of Diana, given in Fig. 3, to which allusion has already been made, is a particularly interesting one. The material is citron morocco, the sides of the book being ornamented with the supposed monogram of Henry and his mistress, interlaced crescents, and fleurs-de-lis ; having in the centre of a panel, formed by a border of a corded pattern, the arms of the king, his initial, and a crescent, enclosed by bows tied together with ribbons ; the bows and the crescent are painted white. On the upper cover the border of the panel is stamped in dark, and the arms in light-coloured gold ; on the lower the colours are reversed. The title of the work occurs on the top of the upper side. The back is ornamented with the crowned H in light and fleurs-de-lis in dark-coloured gold, and the edges of the leaves are gilt and gauffred,[1] the devices of the king and Diana being also impressed upon them. The book formerly possessed bosses and clasps The work enclosed by this very beautiful binding is a copy in Greek of *De ratione examinandæ orationis* by M. Moschopoulos, printed at Paris in 1545, and was bequeathed to the British Museum by the Rev. C. M Cracherode in 1799.

Some of Diana of Poitiers's books have on their bindings her arms impaled with those of her husband, the Count de Brezé, who died in 1531. A splendid volume bearing them, and also ornamented with

[1] Stamped with an ornamental pattern.

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military trophies, the monogram of Henry and Catharine, the crowned

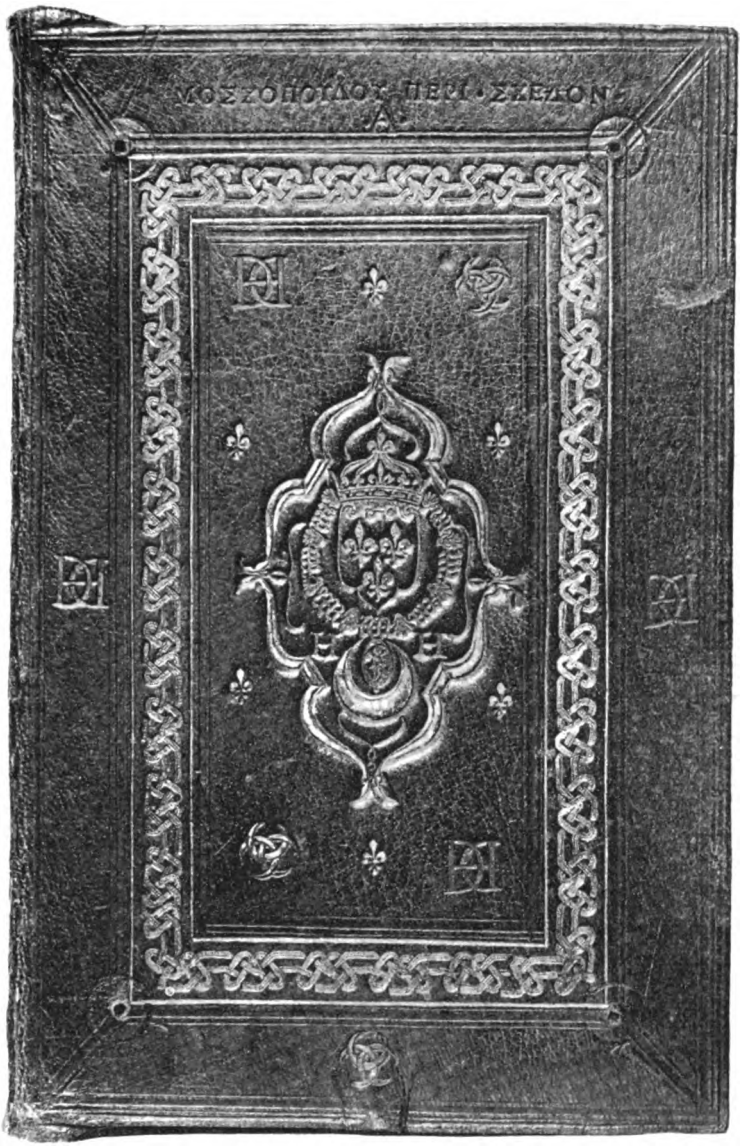

Fig. 3.—*M. Moschopuli de ratione examinanaæ orationis libellus, Græce. Lutetiæ*, 1545. Citron morocco ; with devices, &c. of Henry II. and Diana of Poitiers. 10¼ in. by 6½ in.

initial of the king, the cypher of Diana, the interlaced crescents, etc., is exhibited in the French National Library. Another book, a copy of

Ptolemy's Geography printed at Lyons in 1541, with an equally beautiful binding, adorned with crescents, and with the name of Diana stamped within a cartouche in the centre of the cover, is preserved in the same collection. After the fatal day when Henry met Montgomery in the lists, Diana retired to Anet, where she died on the 23rd of April 1565. Her library remained in the château until 1723, when it was sold by auction.

On a few of the bindings executed for Henry, his motto, DONEC TOTUM IMPLEAT ORBEM, occupies the place of his arms; and occasionally his portrait stamped in gold is found on the covers of the volumes which belonged to him. One with this decoration is exhibited in the British Museum. The book is a copy of the *Coustumes du Bailliage de Sens*, printed at that place in 1556. It contains the autograph of the king. (See Fig. 4.)

During the reign of Henry the external embellishment of books assumed an exceptional importance. The decorations were designed by the great artists of the time, and were carried out by the professional gilders upon leather. Jehan Foucault and Jehan Louvet were the two most celebrated gilders of this period, but there is no evidence to show that they exercised their craft upon the ornamentation of bindings. The king himself appears not to have disdained to occupy his leisure hours with this work, for a little chest covered with leather, bearing in the midst of the tooling with which it is ornamented the words *Omnia vincit amor*. *Rex me fecit* 1556, is exhibited in the Louvre.

The love of Catharine de' Medici for choice books and for beautiful bindings—a love which she shared with the princes of the house of Medici, as well as her father-in-law, Francis I., and her husband Henry II.—has been sung by Ronsard :—

„Ceste royne d'honneur de telle race [*i.e.* Medici] issue

* * * * *

Pour ne degenerer de ses premiers ayeux,
Soigneuse, a fait chercher les livres les plus vieux,
Hebreux, grecs et latins traduits et à traduire ;
Et par noble despense elle en a fait reliure
Son chasteau de Sainct Maur, à fin que sans danger
Le François fust vainqueur du sçavoir estranger."

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A considerable portion of her library, which was a very fine one, was obtained in a very characteristic manner. The story of this acquisition is to be found in Brantôme's *Vies des Capitaines Étrangers.*

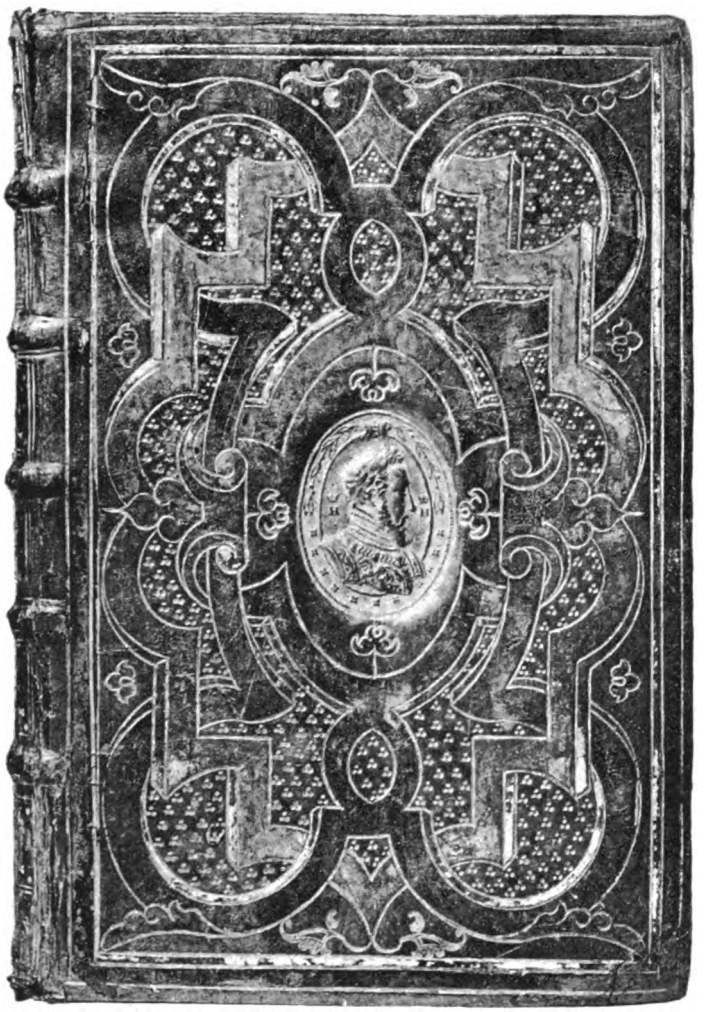

Fig. 4.—*Coustumes du Bailliage de Sens, &c. Sens*, 1556.
Brown morocco, painted and gilt ; with portrait of Henry II. 9½ in. by 6¼ in.

"This famous captain"—Brantôme is speaking of the celebrated Marshal Strozzi, who was killed at the siege of Thionville in 1558—"was a great lover of letters, and possessed a very choice library. It

could not be said of him, as Louis XI. remarked of one of the prelates of his realm, who had an excellent collection of books which he never saw, 'that he resembled a hunchback who has a fine hunch on his back, but never beholds it.' The marshal often visited and read his books, which principally came to him from Cardinal Ridolfi, by purchase on the death of that ecclesiastic. They were so rare and choice that they were valued at more than 15,000 crowns. But when Strozzi was killed, the queen-mother took possession of the library, promising to recompense his son, and to pay for it some day. He never received a sou, and I well remember his telling me how sore he felt about it."

Catharine's books for the most part are very richly decorated, and she evidently employed the best artists of the time for her bindings. The ornaments are greatly varied, but the covers most frequently bear the arms of France together with a monogram formed of an H and two Cs, surmounted with a crown. A crowned K is also generally to be found upon them. After the queen became a widow the volumes occasionally have her arms, surrounded by the *cordelière des veuves*, stamped or painted upon the sides; and she sometimes used a symbolic device expressive of her feelings—a heap of quicklime on which drops of rain are falling, accompanied with the motto ARDOREM EXTINCTA TESTANTUR VIVERE FLAMMA. They [raindrops, signifying tears] show that the heat [of love] lives, though the flame be extinct; for water poured upon lime causes heat without flame. Hilarion de Coste, in his *Éloges sur les Vies des Reines, des Princesses et des Dames Illustres*, printed at Paris in 1647, states that she also adopted a broken lance for her emblem, with the words LACRIMÆ HINC, HINC DOLOR. A few of her bindings have a semis of tears.

The binding given in Plate II. is a very beautiful example from the library of the queen. The volume, one of three containing the works of Dionysius the Areopagite, printed at Paris in 1562, and bequeathed to the British Museum by the Rev. C. M. Cracherode in 1799, is bound in olive morocco, the sides being decorated with a coloured geometrical design in gold tooling combined with arabesques; in the centre of each cover are painted the arms of the queen, encircled by the *cordelière des veuves*. The panels of the back bear a crowned K, and the edges of the leaves are gilt and charmingly gauffred.

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PLATE II.

DIONYSII AREOPAGITÆ OPERA, GRÆCE. PARISIIS, 1562.

OLIVE MOROCCO. WITH ARMS OF CATHARINE DE' MEDICI.

Actual size.

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The library of Catharine de' Medici, which she kept in her châteaux of Chenonceaux, in Tourraine, and St. Maur, near Paris, was one of the most important of the time. It contained more than four thousand printed volumes, besides a large number of Greek and Latin manuscripts of great value. The queen, when she died in 1589, was deeply in debt, and it was not without much difficulty that these literary treasures were preserved to France. The books were in danger of being seized by the creditors, sold and dispersed, but they were saved by the exertions of Jean Baptiste Benciveni, Abbé de Bellebranche, the queen's chaplain, who took possession of them, and retained them until De Thou, the famous historian, who had recently succeeded Amyot, Bishop of Auxerre, as keeper of the library of the king, obtained letters patent which enabled him, after the lapse of some time, to place them with those committed to his charge, Francis Pithou and others having previously reported that they were worthy to be preserved in France "for posterity, for the maintenance of good literature and honour of the kingdom; and because it would be impossible to obtain or collect such a library in these days at any price or in any country." To prevent any further difficulties, the greater number of the books, when deposited in the library of the king, were rebound with the royal arms to show that from thenceforth they were the property of the Crown. This fact accounts for the few bindings now in existence which belonged to this queen.

CHAPTER II

Étienne Roffet—Francis II. and Mary Stuart—Charles IX.—Nicolas Eve—George Drobet—Clovis Eve—Lyons School—Henry III.—Mary of Cleves—Louise of Lorraine—Henry IV.—Marguerite of Valois—Mary de' Medici—De Thou—Various Collectors—Louis XIII. and Anne of Austria—Macé Ruette—Gaston, Duke of Orléans.

THE great artist, or artists, who designed, and the skilful craftsmen who bound and tooled the magnificent bindings which adorned the libraries of Henry II., Catharine de' Medici, and Diana of Poitiers are all unknown. As their work came to a somewhat sudden termination, it is surmised that they may have been Huguenots, and were obliged to leave the country in consequence of the persecutions to which they were subjected, but there is really little foundation for this conjecture. Étienne Roffet was the binder of Henry II. as well as Francis I., but we are not able to connect his name with any work performed for the first-named monarch. Of Francis II. only a few bindings are known. Dying in the eighteenth year of his age, he had not time to form a library, but he collected a small number of books which have impressed on their sides a gold dolphin, plain or surmounted by a crown. Guigard, in his *Armorial du Bibliophile*, mentions a volume containing the *Ordonnances royaux sur le faict de la justice*, printed in 1539, which appears to have been the joint property of Francis and his wife, Mary Stuart, as the covers bear a stamp of two crowned dolphins with a fleur-de-lis and thistle between them. When Francis became king the arms of France replaced the dolphin, the covers being also studded with crowned Fs and fleurs-de-lis.

Of Charles IX. rather more bindings are in existence. His books generally bear on the upper cover his arms, accompanied with two Cs,

interlaced and crowned; and on the lower his device of two columns entwined with a scroll inscribed with the words PIETATE ET JUSTITIA.

A magnificent example with these decorations was shown by Earl Spencer at the Exhibition of Bookbindings at the Burlington Fine Arts Club in 1891. The volume which it adorns is a folio copy in Greek of the Orations of Demosthenes, printed at Paris in 1570. Claude Picques was binder in ordinary to the king, but, judging from the style, this binding was probably executed by, or under the superintendence of, Nicolas Eve, who about this period is believed to have commenced those masterpieces of decoration which exercised so potent and so lasting an influence on the bibliopegistic art of the time.

These charming bindings, which are profusely covered with intertwining lines interlaced with graceful branches of foliage, are known as *fanfare* bindings, and owe their designation to a book entitled *Les Fanfares et Courvees Albadesques des Roule-Bontemps de la haute et basse Coquaigne, et dependances*, which belonged to Charles Nodier, the eminent collector, upon the covers of which Thouvenin, one of the most eminent of modern French binders, has reproduced a design of this character. Although it is not possible, with absolute certainty, to connect these rich and beautiful works of art with either the name of Nicolas or Clovis Eve, there is a binding in the British Museum (see Fig. 5) bearing the arms of Henry III., ornamented at the corners in this style, which may safely be considered to have been bound by Nicolas Eve, or at least to have been executed in his workshops, for it must not be forgotten that, according to the custom of the time, the Eves were booksellers as well as binders, and it is quite possible that they were neither actually binders nor gilders themselves, but that the glory of having executed the marvellous bindings ascribed to them belongs to the skilful gilders whom they employed to decorate their books, whose names are unknown, and will probably remain so.

The Eves, Nicolas or Clovis, were the royal binders during the reigns of Charles IX., Henry III., Henry IV., and Louis XIII. The relationship of Clovis to Nicolas is uncertain: by some he is believed to be the son of Nicolas, by others his brother.

As has been already stated, many bindings are attributed to Nicolas Eve which cannot be positively proved to be his, but in Fig. 6 a

representation of a binding is given which is known from reliable evidence to be his work. In 1579 Eve was charged with the binding

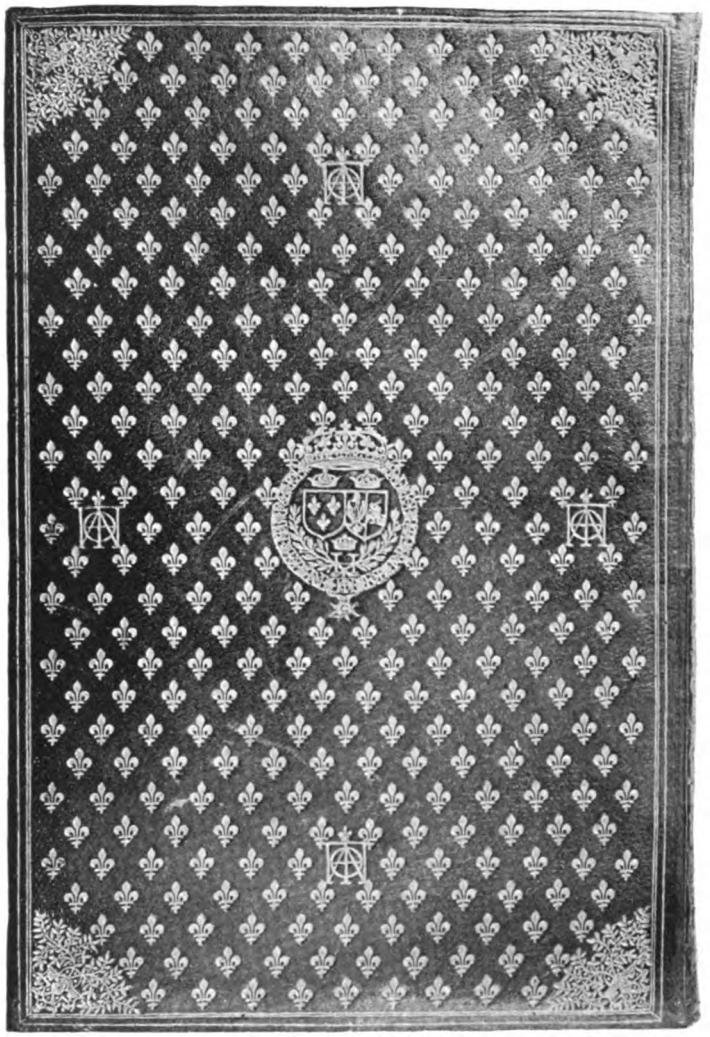

Fig. 5.—*Histoire des Faicts des Roys, &c. de France, Par Paul Æmyle. Paris*, 1581. Brown morocco ; with arms of Henry III. 15¼ in. by 10 in.

of forty-two copies of the statutes of the Order of the St. Esprit, which had been recently instituted by Henry III., and mention of this commission is found in the Clairambault Manuscripts (Vol. 1231,

fols. 91 and 108), where we read: "A Nicolas Eve, laveur et relieur des livres et libraire du roy, 47 escus et demi, pour avoir lavé, doré et reglé sur tranche 42 livres des statuts et ordonnances de l'ordre, reliez et couverts de maroquin orenge du Levant, enrichis d'un costé, des armoiries de S. M. pleines dorées, de l'autre de France et de Pologne, et aux quatre coins des chiffres, et le reste de flammes avec leurs fermoirs de ruban orenge et bleu, suivant l'ordonnance de M. le Chancelier du 26 et quittance du 27 décembre, 1579, cy XLVII escus et demy." The sum charged for binding these volumes enables us to form some estimate of the remuneration then paid to binders for their work, as the ecu of France in 1579 was equivalent to seven shillings English money of the same period, and probably worth fifty or sixty shillings of the present time.

The binding is a particularly handsome one, and, with the exception of the loss of the "fermoirs de ruban orenge et bleu," is in as good condition as when it left the binder's hands. Time has changed the "maroquin orenge du Levant" into a rich warm brown, a very great improvement on the original colour. In the centre of the upper cover are impressed the arms of Henry III. (France and Poland), surrounded by the collar of the Order of the St. Esprit, and surmounted by a crown bearing the motto MANET ULTIMA CŒLO; above and below and on either side of the arms occurs a representation of the dove, the emblem of the Holy Ghost. The lower cover bears the arms of France. The sides of both covers are studded with fleurs-de-lis and "tongues of fire" arranged alternately, a crowned monogram of the king and his queen, Louise of Lorraine, being placed at each corner. The back is thickly decorated with fleurs-de-lis, and the edges of the leaves are gilt.

The book is very handsomely printed on fine vellum, each page being ruled with red lines. Another copy, bound precisely in the same manner, is preserved in the French National Library.

There is little doubt that this edition of the statutes of the Order was printed by Eve, or under his immediate supervision, for a portion of the type used is exactly the same as that employed in the *Traité des Mesadventures de Personnages Signalez. Traduict du Latin de Jean Boccace par Cl. Witart, Escuyer, Sieur de Rosoy, etc.* This little book was published by Nicolas Eve at Paris in 1578, and on the title-page

he styles himself "Relieur du Roy, demeurant au cloz Bruneau, rue Chartiere, à l'enseigne d'Adam et Eve." In the *Privilége du Roy*

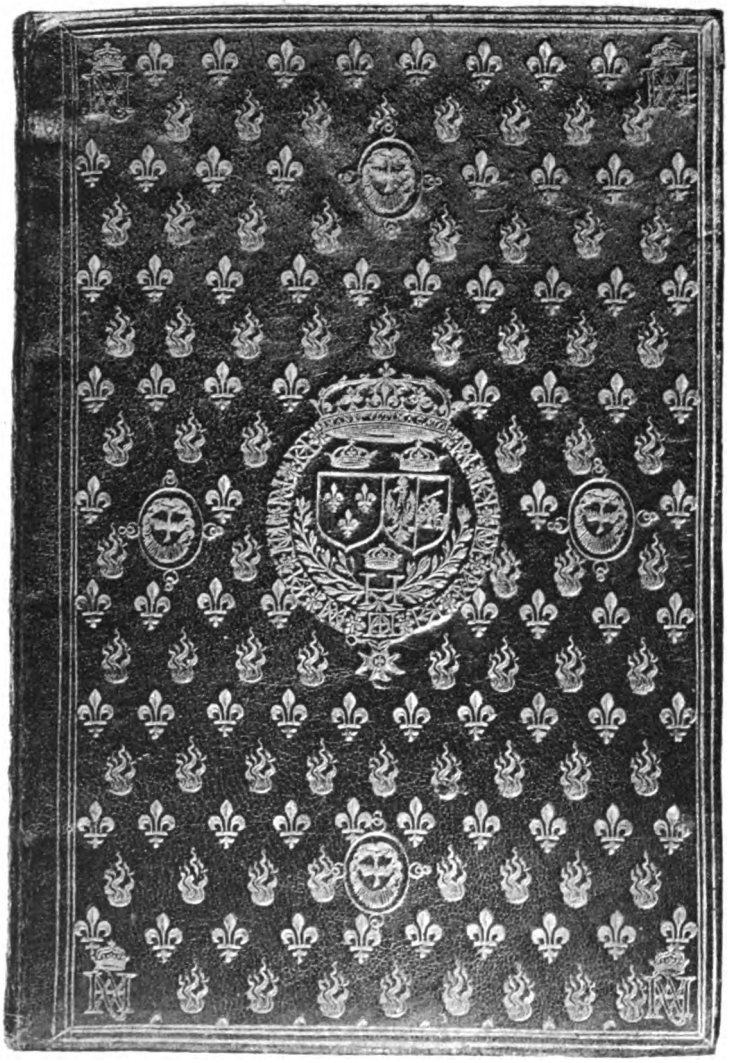

Fig. 6.—*Livre des Statuts de l'Ordre du Sainct Esprit. Paris*, 1578. Orange morocco. Bound by Nicolas Eve. $9\frac{3}{4}$ in. by $6\frac{1}{2}$ in.

allowing him to print the book or to have it printed, he is described as "Marchand Libraire en l'Université de Paris, & Relieur ordinaire du

Roy." The date of the death of Nicolas Eve is not known, but it was probably earlier than 1592, for in that year we find George Drobet describing himself as "Relieur du Roy" in several books issued by him at Tours. Drobet appears to have been succeeded by Clovis Eve, unless they held the post conjointly, as in a devotional work, entitled *Le Thrésor du Prières, Oraisons et Instructions Chrestiennes pour invoquer Dieu en tout temps*, published by Clovis Eve at Paris in 1596, he calls himself "Relieur ordinaire du Roy." He also was binder to Gaston d'Orléans, and in the household accounts of that prince there is an entry of a payment to him of thirty-three livres, dated the 17th of June 1628, for binding a Missal and a Book of Hours in "maroquin de Levant," with a semis of fleurs-de-lis.

Clovis Eve died about the end of the year 1634 or the beginning of 1635.

A large number of bindings were executed about this period at Lyons, but with some exceptions they were very inferior to those done in Paris. Many of the decorations used were produced by single stamps. As these were well cut, and the patterns were frequently imitations of the work of the best gilders of the time, the result was often satisfactory, but of course the adornment of these commercial bindings cannot be compared with the beautiful tooling, worked out bit by bit by means of small engraved stamps, which we find on the books bound by such artists as the Eves and Le Gascon.

Henry III. was a great lover of fine bindings, and it is said that he possessed some skill as a binder himself. Many of his books are known by the lugubrious and religious emblems adopted by him for their decoration—emblems in strange contrast with the dissoluteness of his life and manners. A death's-head, the badge of the Order of Penitents, to which the king belonged, frequently occurs both on the sides and on the backs of the volumes, accompanied sometimes with the motto MEMENTO MORI, but more commonly by SPES MEA DEUS; while in the centre of the covers a representation of the Annunciation or the Crucifixion is frequently impressed (see Fig. 7). Other bindings bear the implements of the Passion, and some have a semis of tears. These devices are believed to have been used by Henry, then Duke of Anjou, to show the deep grief which he felt at the sudden

death of Mary of Cleves, Princess of Condé, to whom he was greatly attached. On the covers of one of his books we find a monogram formed of the initials of the princess enclosed with two wreaths, and on the back a death's-head between two tears, with the touching inscription MORT M'EST VIE.

When he became king his bindings assumed a somewhat more

Fig. 7.—Devotes Contemplations sur la Vie de Jesus Christ. Par Louys de Grenade. Paris, 1583.

Olive morocco. Bound for Henry III. $4\frac{3}{4}$ in. by $3\frac{1}{4}$ in.

cheerful aspect. They almost always bear the arms of France and Poland (he was king of the latter country before he ascended the French throne) surmounted by a crown, which generally bears the motto MANET ULTIMA CŒLO. His initial occurs below the arms, which, before he instituted the Order of the St. Esprit, are surrounded by the collar of the Order of St. Michel only, subsequently by the collars of both Orders.

After his marriage with Louise of Lorraine, who herself possessed a number of splendidly bound books, he frequently used a cypher composed of the letters H. λ λ. (Henri Louise Lorraine).

Her Majesty the Queen possesses a very beautiful volume from the library of this sovereign. It is bound in brown morocco, and the covers, which are very elaborately tooled, bear the arms of the king, surrounded by the collars of the Orders of St. Michel and the St. Esprit, together with his crowned initial. The book is a folio copy of *De la Conoissance et Merveilles du Monde et de l'Homme*, by Pierre de Dampmartin, printed at Paris in 1585. It is dedicated to Henry, and was probably bound by Nicolas Eve.

The books of Henry IV. are generally plainly bound in morocco, with the arms of France and Navarre, surrounded by the collars of St. Michel and the St. Esprit in the centre of the covers ; accompanied with the initial of the king, with a crown above and the number IIII. beneath it. Some vellum bindings which belonged to this monarch, and were probably bound by Nicolas or Clovis Eve, are masterpieces of rich and delicate tooling. A representation of one of these charming works of art is given in Fig. 8.

A very fine large-paper copy of the first eighteen books of De Thou's *Historia Sui Temporis*, once the property of James I., King of England, is exhibited in the British Museum. The binding, which was probably executed by Clovis Eve, is of red morocco, the arms of Henry being impressed in the centre of each cover. The sides are also ornamented with crowned fleurs-de-lis and the initial of the king ; the back being decorated alternately with the royal cypher and the fleur-de-lis, each surmounted by a crown (Fig. 9). This is believed to be the copy of his History which the author presented to James I. In the letter which accompanied the book, De Thou, in begging the king to accept his work, states that it will be conveyed to him by the French ambassador, and that he has not ventured to offer it to his majesty without the express command and permission of his own king. These circumstances may account for the binding bearing the arms and cypher of the French monarch. Henry possibly had the book specially bound for James, or he may have allowed De Thou to take a copy from the royal library, of which he was the keeper. The

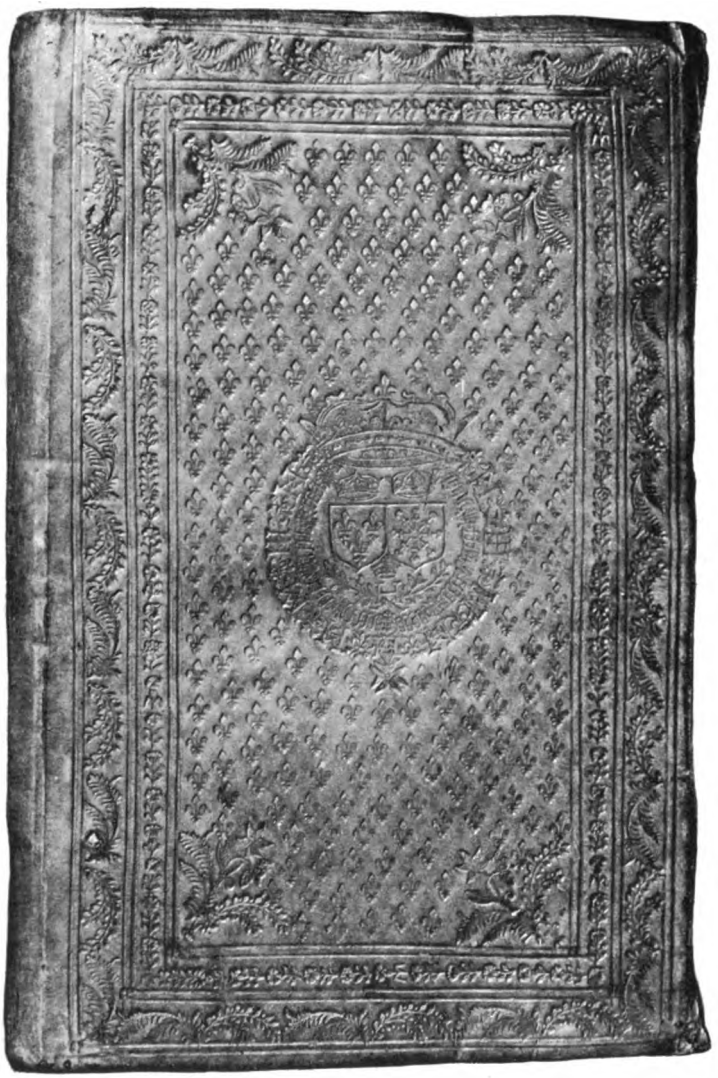

Fig. 8.—*Floriacensis vetus Bibliotheca Benedictina, &c., Opera Joannis à Bosco. Lugduni*, 1605.

Vellum ; with arms of Henry IV. 7 in. by 4¾ in.

French ambassador, who was a son of the President de Harlay by a sister of De Thou, sent the following letter to his uncle, giving an account of the presentation of his book :—

"Sir,—I have presented your letter, with your book, to the king, who received it with such remarks of esteem for the author, and has since spoken so highly of it in public, that you have every reason to be satisfied with his approbation, and to console and fortify yourself by his testimony against the attacks of envy and calumny by which I understand you have been assaulted from various quarters. The king promised me that he would answer your letter, with the style of which he was extremely pleased. He has perused your dedication of your history to his Majesty King Henry, and said that it was one of the finest pieces of writing he had ever read, not excepting the works of antiquity, and sincerely, for my own part, the more I read it the more I find my admiration of its beauties increased. You have undertaken a great work, as worthy of your free and courageous spirit as the slavery of the age in which we live is unworthy of it. I think you will do well for the present to defer printing your materials down to the year 90 [1590], for I should fear you would not be able to resist the opposition of those who are chagrined to see their fathers marked with disgrace. King James is about to send a gentleman to the Court of France, upon the death of Madame de Bar. I will endeavour that he shall carry his majesty's thanks and a letter to you. I now humbly kiss your hands, and shall pray God, sir, to grant you, with health, a long and happy life.

"Your obedient nephew and servant,

"De Harlay.

"London, *March* 10, 1604."

The following is an extract from the letter written by King James to De Thou :—

"With respect to your book, we have not as yet had leisure to read more than half of it, and that cursorily; but we have, nevertheless, plainly discovered the ability of the author, and have received much delight from the perusal, as well on account of the style as the matter. We are particularly gratified in observing that, conformably to the advice you give others, partiality, the too common bane of history, is

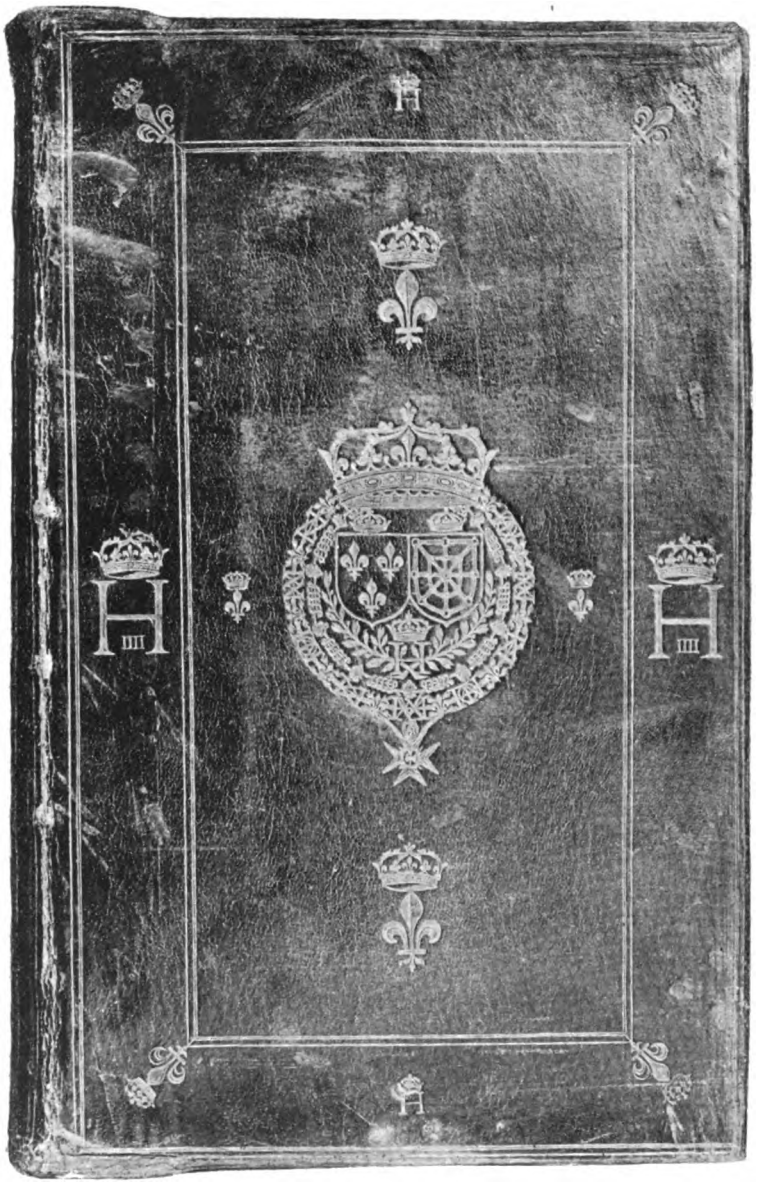

Fig. 9.—*J. A. Thuani Historia Sui Temporis. Parisiis*, 1604.
Red morocco; with arms and initial of Henry IV. 17 in. by $10\frac{3}{4}$ in.

banished from your work. What we have seen increases our desire to have the sequel of so admirable a composition, and we entreat and require you to gratify in this respect the eager curiosity of your friends. Be assured, M. le Président, no one will be more desirous to acknowledge and honour your merit and virtue than

"Your affectionate friend,

"JAMES R.

"Dated WESTMINSTER,
"*March* 4, 1603 [1604]."

The sequel of the work, however, did not obtain the approbation of James. He was especially dissatisfied with the account of certain events in his mother's life, and engaged Sir Robert Cotton to prepare a memoir in her defence. De Thou was deeply sensible of the difficulties attending this portion of his history, and in 1608 addressed a letter to the eminent historian and antiquary William Camden, in which he writes: "The historian's province, if he be resolved to do his duty, is indeed a painful one, for the law of history obliges him not only to say nothing false, but to be bold in delivering the whole truth."

Marguerite of Valois, daughter of Henry II. and Catharine de' Medici, and first wife of Henry IV., inherited from her father and mother an ardent love of books. Her library contained a very considerable number of choice volumes, principally bound in morocco. The covers have a semis of marguerites, or are ornamented with branches of laurel, palm, or olive, and floriated spirals in the style attributed to Nicolas and Clovis Eve, with the addition of marguerites, and sometimes the motto SPES MEA. The British Museum possesses a fine example of a binding, decorated in this style, which belonged to Marguerite. It is a copy of *De Rebus gestis Francorum* by Paulus Æmylius, printed at Paris in 1577. Brown calf is the material used for the binding, the sides and back being ornamented with branches of palm and olive. Marguerites are also introduced in the decoration. It was probably bound by Clovis Eve (Fig. 10).

The exquisite little volumes tooled with a border of palm and laurel branches enclosing a number of small floral oval compartments, each containing a marguerite or other flower, and having in the centre of the upper cover a shield charged with three fleurs-de-lis on a bend, a similar

shield with three lilies accompanied with the motto EXPECTATA NON ELUDET occurring on the lower cover, have been generally associated with the name of this queen. M. Guigard, however, points out in his

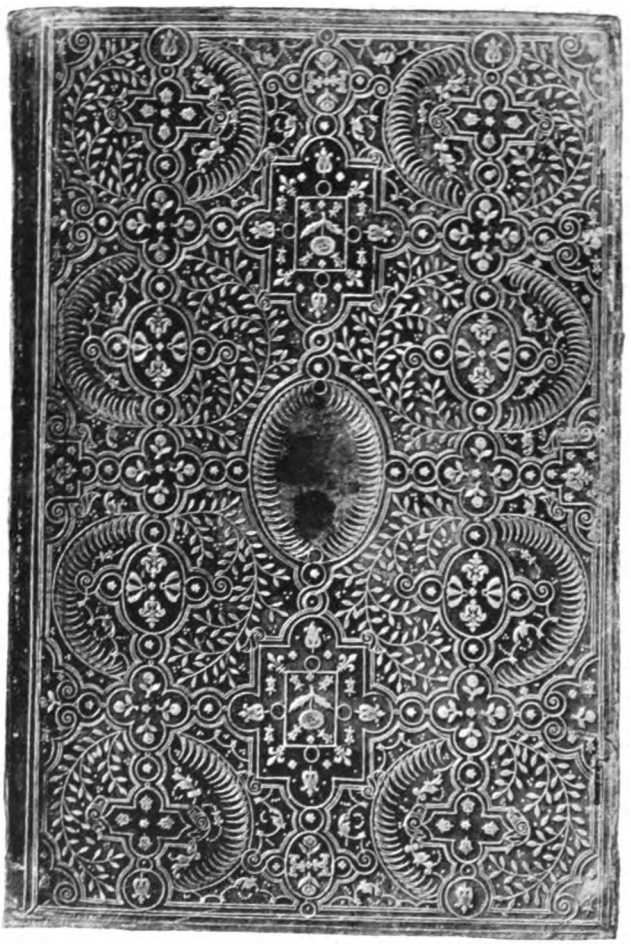

Fig. 10.— *Pauli Æmylii Veronensis de rebus gestis Francorum libri X. Lutetiæ*, 1577. Brown calf. Bound for Marguerite de Valois. 13 in. by 9 in.

Armorial du Bibliophile that they were more probably bound for Marie Marguerite de Valois de Saint-Rémy, daughter of a natural son of Henry III. Tradition asserts these bindings to have been executed in the workshop of Clovis Eve, and it is most likely right (see Fig. 11).

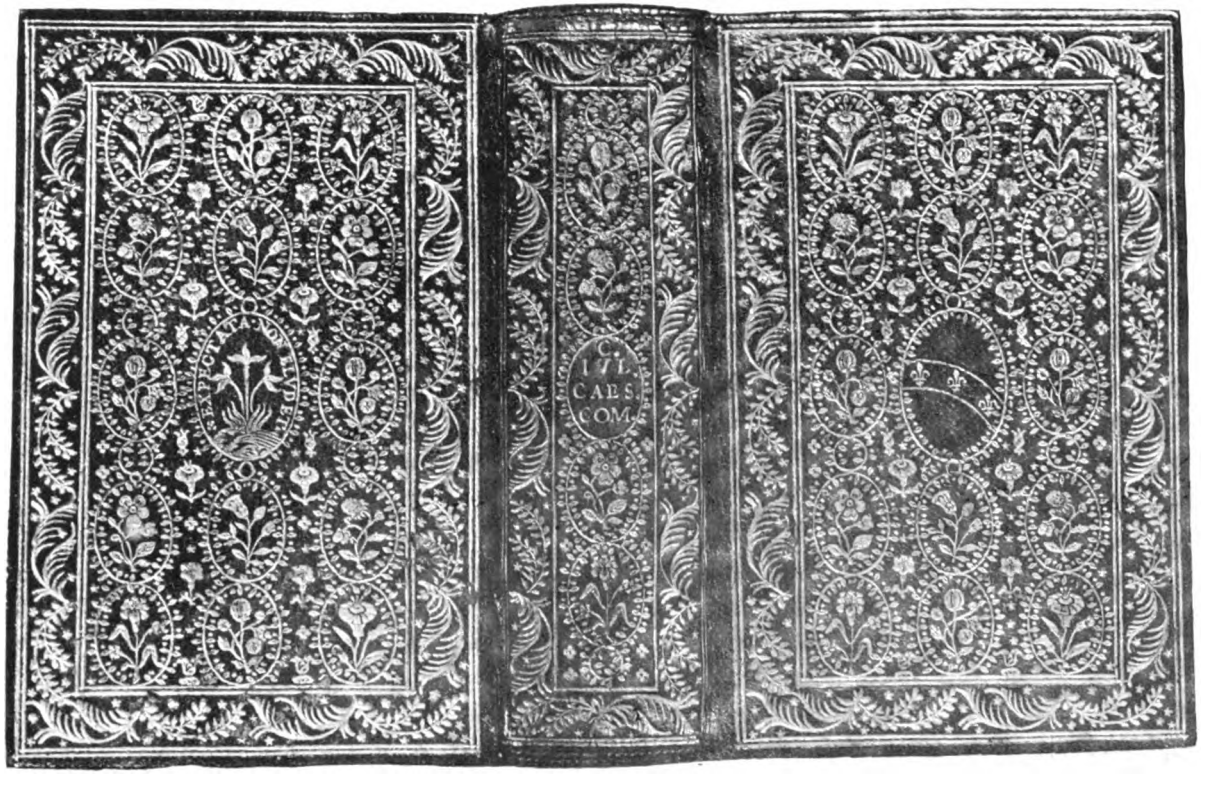

Fig. 11.—*C. Jul. Cæsaris Commentarii. Paris*, 156[illegible].
Brown morocco. 5 in. by 3¼ in.

Mary de' Medici, the second wife of Henry IV., resembled her predecessor in her love for letters and the fine arts, and many of the books which belonged to her have bindings of remarkable richness. Some are tooled in the Eve style, while others are decorated with a semis of fleurs-de-lis; or of her cypher alone, or associated with the fleur-de-lis. They almost always bear her arms—the arms of France and Tuscany—surrounded with the *cordelière*, the sign of her widowhood, and accompanied by a monogram formed of either the letters M. M. (Marie Medicis) or M. M. H. (Marie, Medicis, Henri). Fig. 12 represents a fine binding in brown morocco executed for this queen. The book which it adorns is a copy of *Recueil des Œuvres Spirituelles du P. Estienne Binet. Dediées à Jésus Christ, et à sa tressainte Mère, et à la Royne Mère du Roy*, printed at Rouen in 1620. It was purchased by the British Museum in 1838.

Among the great collectors of books and patrons of binding of the latter half of the sixteenth century and the beginning of the seventeenth, Jacques Auguste de Thou stands pre-eminent. He was born at Paris on the 8th of October 1553, and was the son of Christophe de Thou, Chief President of the Parliament of Paris, and his wife, Jaqueline Tuleu de Céli. Christophe de Thou himself possessed a fine library, which contained several books presented to him by Grolier as tokens of his gratitude to him for having saved his life and honour at a very critical period of his official career. This library he bequeathed to his son, who had already inherited a considerable number of books under the will of his uncle, Adrian de Thou, who died in 1570. These two collections formed the basis of Jacques Auguste de Thou's splendid library, which for forty years he never ceased to augment both by the purchase of several of the most celebrated libraries of the time and by the acquisition of single works, so that it finally contained not less than a thousand manuscripts and eight thousand printed books. Some of their bindings are very beautifully and elaborately ornamented in the *fanfare* manner (see Plate III.), but by far the greater number are of plain morocco, vellum, or calf, with the De Thou arms impressed in the centre of the covers.

As De Thou was twice married, his arms varied considerably. When a bachelor they were :—Argent, a chevron between three gadflies sable.

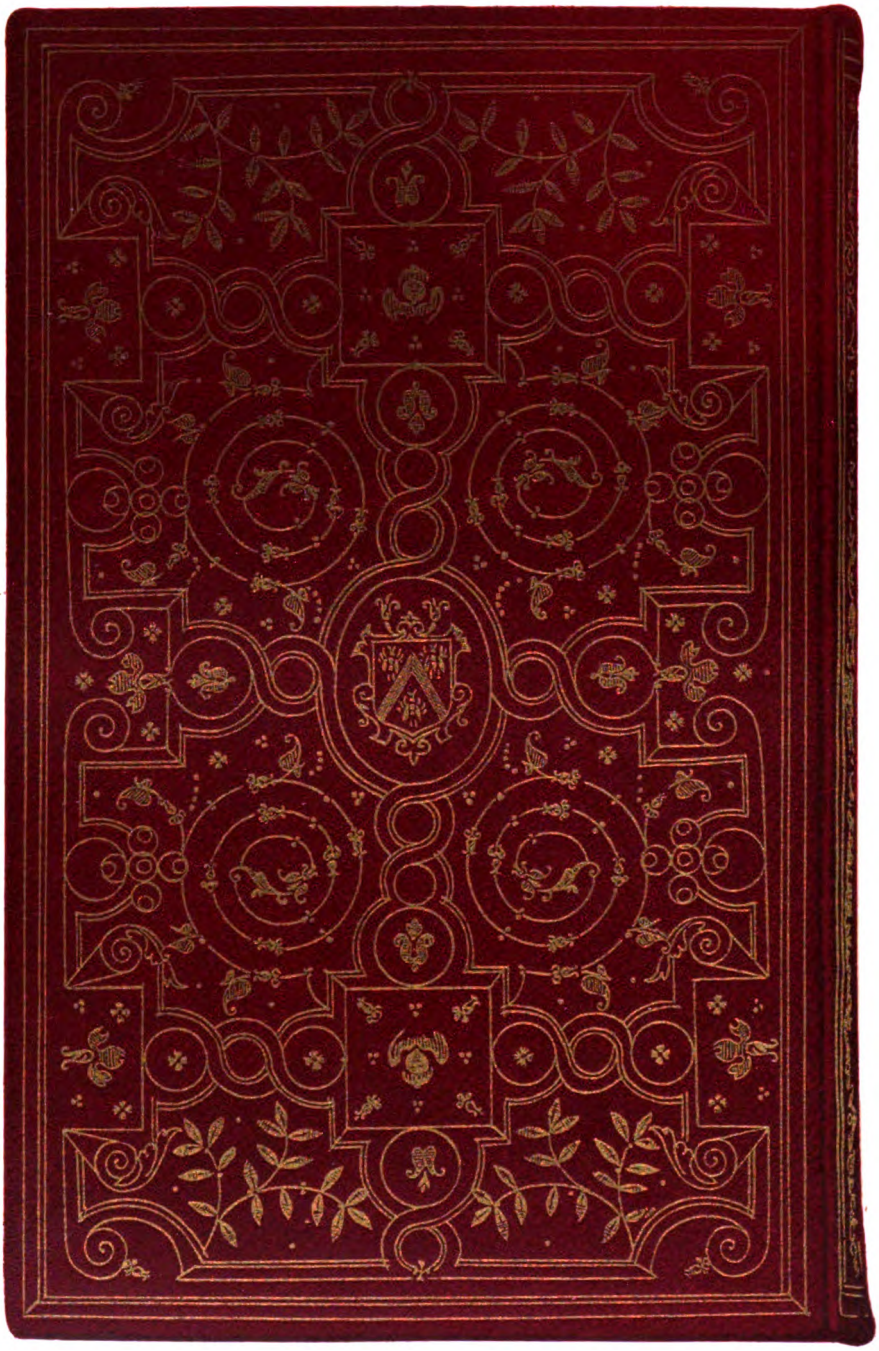

PLATE III.

VALERII MAXIMI DICTORUM FACTORUMQUE MEMORABILIUM LIBRI IX.

ANTVERPIÆ, 1574.

RED MOROCCO. WITH ARMS OF JACQUES AUGUSTE DE THOU.

Actual size.

His name occurs on a scroll placed below the escutcheon, the whole being enclosed by two branches of laurel (Fig. 13). Later he added a mono-

Fig. 12.—*Œuvres Spirituelles du P. Estienne Binet. Rouen*, 1620.
Brown morocco ; with arms of Mary de' Medici. $9\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

gram formed by the letters I. A. D. T. (Jacques Auguste de Thou). These arms and cypher he used until his marriage with Marie Barbançon,

daughter of François, Seigneur de Cani, which took place in the year 1587, when he added his wife's arms, gules with three lions crowned argent, to his own, and composed his cypher of the letters I. A. M. Θ.

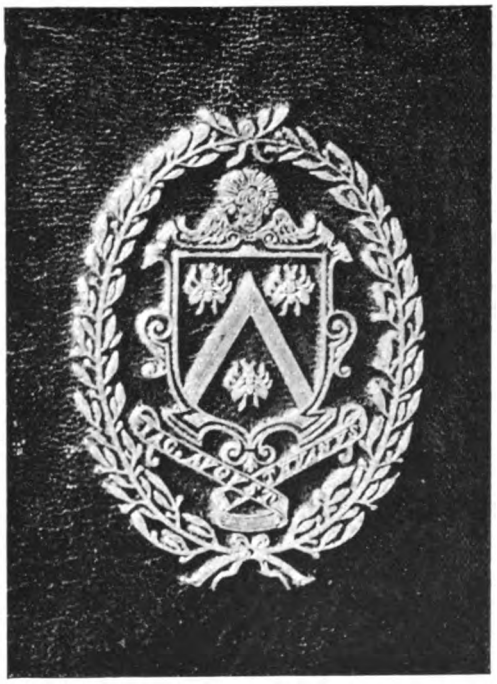

Fig. 13.—Arms of Jacques Auguste de Thou.

(Jacques, Auguste, Marie, Thou), the theta being made by the intersection of the A and the M (Fig. 14).

Marie Barbançon died in 1601, and in the following year De Thou married his second wife, Gasparde de la Chastre, daughter of Gaspard de la Chastre, Comte de Nançay, captain of the bodyguard of the king, whose arms superseded those of Marie on the shield ; and the monogram was changed to one consisting of the letters I. A. G. Θ. (Jacques, Auguste, Gasparde, Thou), the theta in this case being formed by the intersection of two G's and the transverse portion of the A (Fig. 15).

This illustrious historian, statesman, and bibliophile died on the 7th of May 1617, after a long and painful illness, but his library was ever a great solace to him, and he preserved the faculties of his mind unimpaired

to the end. On the last day of his life he wrote some Latin verses, in which he deplored the state of his health, and asks why he should linger still upon the earth and continue to try remedies which are worse than the disease. "Rather let me strive," he adds, "by pious prayers to attain heaven; that life which approaches to the likeness of death is not worth preserving.

Quid jam amplius moramur in terrestribus,
Graviora morbo et experimur remedia?
Tentanda cœlo per pias preces via:
Nec vita tanti est, tamdiù, ut vivas, mori.

De Thou was very anxious that his books should not be sold and dispersed after his death, and with a view of preserving his library in perpetuity in his family he inserted the following clause in his will :—

"Bibliothecam meam XL amplius annorum spatio magnâ diligentiâ ac sumptu congestam (quam integram conservari non solum familiæ, sed etiam rei litterariæ interest), dividi, vendi ac dissipari veto."

His children when they grew up faithfully endeavoured to carry out his wishes, and his eldest son, François Auguste, Keeper of the Royal Library, a man of great erudition, took charge of the books until his death on the 12th of September 1642, when he was beheaded at Lyons for his alleged participation in what was called the conspiracy of Cinq-Mars.

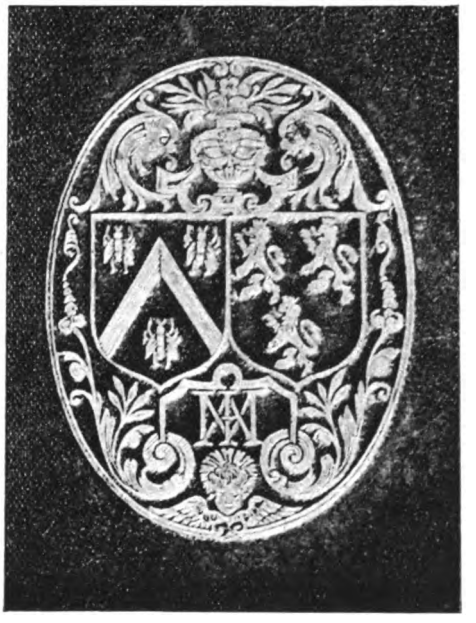

Fig. 14.—*Arms of De Thou and his first wife, Marie Barbançon.*

The bindings of the books acquired for the library after the decease of its founder are simply stamped with the De Thou arms, and a monogram composed of his initials and that of his wife Gasparde, whose death

occurred in the year 1616, shortly before that of her husband. A very charming example of one of these bindings, executed by Le Gascon, is represented by Fig. 16. The second son, Achille Auguste, having died in 1635, the third son of the historian, who bore the same Christian names as his father, became by inheritance the owner of the library, which he enriched with many additions, and especially augmented it with the fine collection of his father-in-law, Hugues Picardet, a

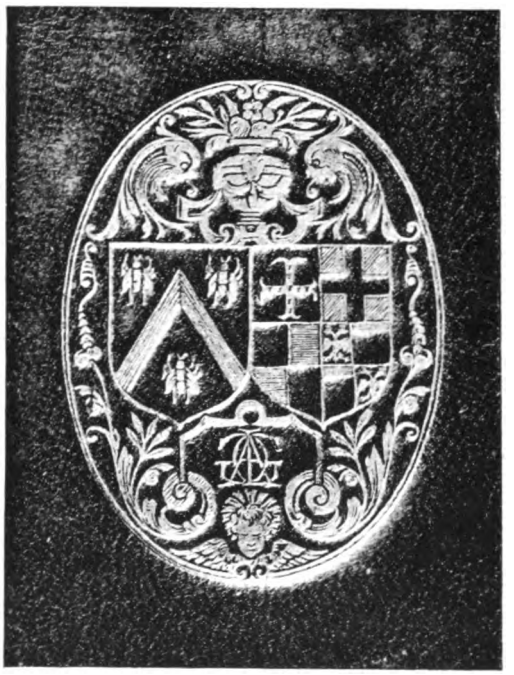

Fig. 15.—*Arms of De Thou and his second wife, Gasparde de la Chastre.*

distinguished bibliophile. In 1660 De Thou received the title of Baron de Meslay. He died in 1677, when all these literary treasures became the property of Jacques Auguste de Thou, Abbé de Samer-aux-Bois et de Souillac, who three years later was obliged, in consequence of heavy losses experienced by the family, to dispose of this magnificent collection. It was purchased by Jean-Jacques Charron, Marquis de Menars, who acquired the whole of it, with the exception of a portion of the manuscripts, which passed into the library of the king. In 1706 the Marquis

sold it to the Bishop of Strasburg for the sum of 40,000 livres, who bequeathed it with all his other books to his nephew, the Prince de Soubise. It was finally dispersed in 1788.

Among other collectors of this period who possessed books re-

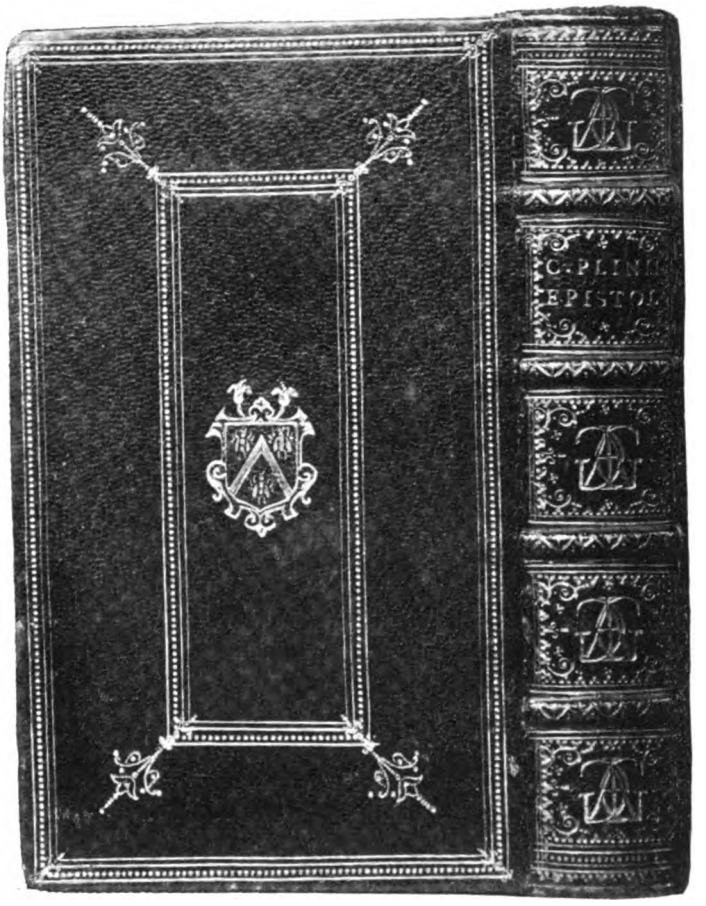

Fig. 16.—*C. Plinii Cæcilii Secundi Epistolarum Libri X. Lugd. Batav.*, 1640. Red morocco ; with the De Thou arms. 5¼ in. by 3 in.

markable for their bindings were the Constable Anne de Montmorency ; Antoinette de Vendome, wife of Claude de Lorraine, first Duke de Guise ; Catharine de Bourbon, Duchess d'Albret, sister of Henry IV. and wife of the Duke de Bar ; Louis Charles de Valois, Count d'Auvergne and Duke d'Angoulême, natural son of Charles IX. and Marie Touchet ;

Peter Ernest Count de Mansfeldt, the celebrated general of Charles V., and his son Charles.

The books of Louis XIII., before he became king, most frequently bear his arms as Dauphin of France, the covers being studded with alternate rows of dolphins and fleurs-de-lis; a double lambda being placed at the four corners. After he ascended the crown they were generally ornamented with a semis of fleurs-de-lis, either alone or in conjunction with his initial ensigned with a crown. He used the same arms as his predecessor, the H being replaced by an L. Some charming bindings decorated with very beautiful and delicate tooling, and bearing the crowned initials of himself and his queen, Anne of Austria, are ascribed to Macé Ruette, who succeeded Clovis Eve as the royal binder. A representation of one of these bindings is given in Plate IV. On certain of these books, in a small centre panel, is a monogram of the letters H and D. Guigard, in his *Armorial du Bibliophile*, considers that these may possibly be the initials of Henry IV. and Gabrielle d' Estrées, and show that the volumes belonged to that king and his mistress before they passed into the library of Louis XIII.

Anne of Austria was also a great lover of books, and displayed great taste in their bindings. These she had tooled in a variety of ways. Some of them have a semis of fleurs-de-lis only; others have a monogram consisting of two As (one inverted) or a single A in combination with the fleurs-de-lis. Nearly all the covers bear the arms of the queen encircled with the *cordelière*, indicating that the volumes were bound after the death of her husband. The bindings which date from the early years of her reign do not essentially differ in style from those of Mary de' Medici.

Gaston, Duke of Orleans, brother of Louis XIII., possessed two libraries, one at Paris and the other at Blois. His volumes were bound in morocco or calf; a double G, with or without a crown, being stamped in the centre and at the corners of the covers

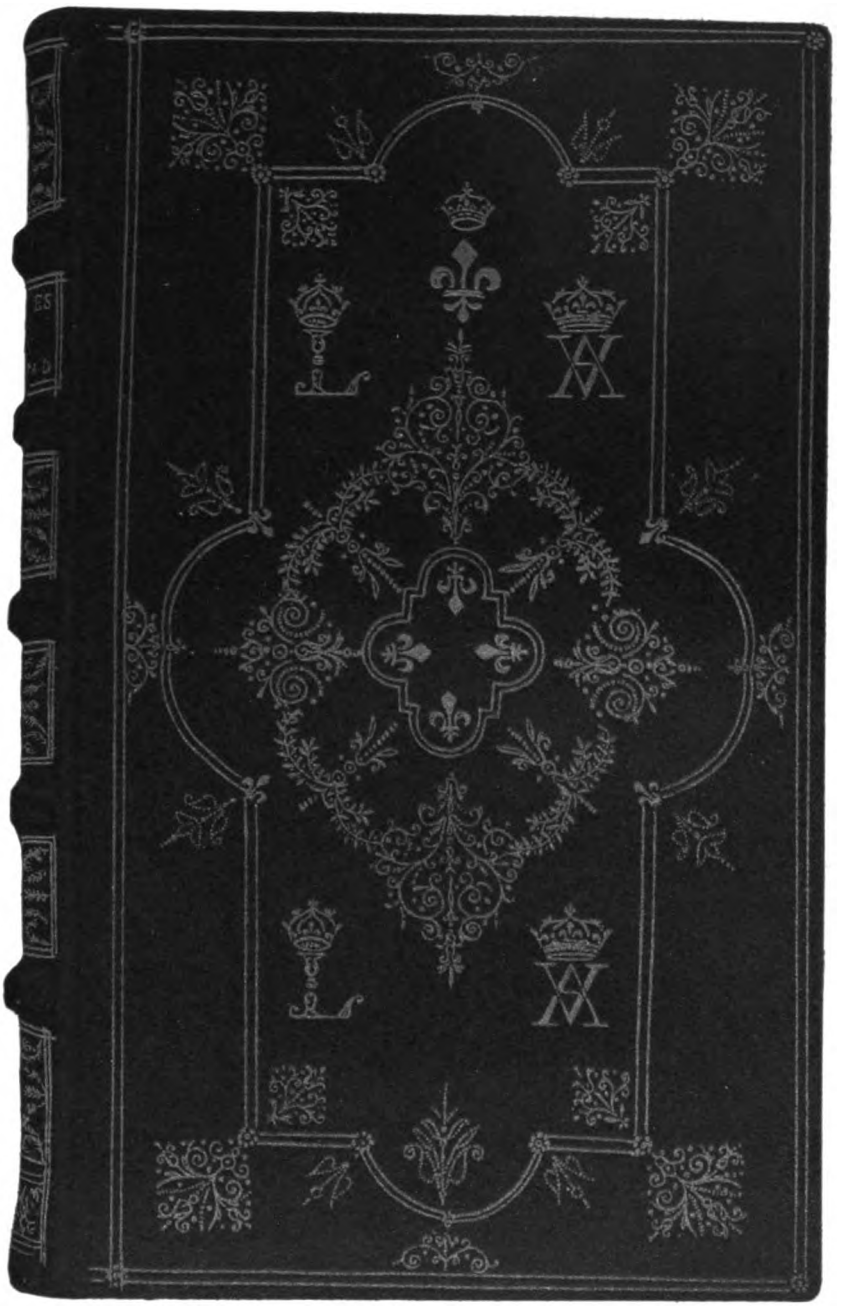

PLATE IV.

VOYAGES ET CONQUESTES DU CAPITAINE FERDINAND COURTOIS.

PARIS, 1588.

OLIVE MOROCCO. WITH INITIALS OF LOUIS XIII AND ANNE OF AUSTRIA.

Actual size.

CHAPTER III

Le Gascon—Florimond Badier—Antoine Ruette—Peiresc—Louis XIV.—Marie Thérèse—Sir Kenelm Digby—Cardinal Mazarin—Nicolas Fouquet.

FOREMOST among the bindings of the seventeenth century are those attributed to the mysterious Le Gascon, a personage at one time considered to be so mythical that even his very existence was regarded as uncertain. Documents, however, have lately been discovered which leave no longer any doubt on this point. In the register of the Guild of St. Jean, now preserved in the French National Library, is an entry of certain payments made to him in the year 1622 for materials used in binding a missal for the use of the Guild.

"Au Gascon, pour une peau de maroquin incarnat pour relier le missel du Concile, in fol., que la Compagnie du Sieur Chappelet et consors ont donné en blanc à la Confrairie . . . . . 4*l.* 10*s.*
Pour un sinet pour servir audit missel . . . . . 3*l.* 10*s.*
Pour une bazane pour une housse audit missel . . . . . 0*l.* 7*s.*"

As no charge is specified for binding the volume, Le Gascon probably made a gift of his work to the Guild, of which he was most likely a freeman. The fact that he was chosen to bind a book of this importance shows that so early as the year 1622 he enjoyed the reputation of being a skilful craftsman. The same manuscript contains a further notice of the volume, which is described as "bound in red morocco, *doré à petits fers*,[1] and covered with a case of violet sheep-skin."

This missal was used by the confraternity for twenty-three years, when it was replaced by a new one, presented by Gilles Dubois, on resigning the office of Master of the Guild. Several references to Le Gascon are also to be found in the correspondence of Peiresc

[1] Small hand-tools used in gilding and binding.

and Dupuy. Peiresc having complained to Dupuy that Le Gascon had badly cropped a book which had been given to him with other volumes to be folded, beaten, and cut, so that they might be more readily sent through the post, Dupuy, in a letter to Peiresc, dated 12th of April 1627, expresses his surprise that Le Gascon should have committed this fault, "car il est assez scrupuleux." In another letter written by Peiresc to Dupuy, dated the 12th of February 1629, reference is made to a copy of the works of Tertullian, bound by Le Gascon, which Peiresc intended sending to a cardinal residing in Italy; and François Auguste de Thou, the son of the historian, writing to Dupuy on the 25th of February 1629, from Alexandria, makes mention of a very beautiful copy of the Koran which he had bought there, adding, "la reliure vous plaira, et je m'assure que Le Gascon s'étudiera d'imiter la dorure."

While these extracts amply prove the existence of Le Gascon, and also show that he was a binder as well as a gilder of books, they give no clue as to his identity. M. Gruel, in his *Manuel Historique et Bibliographique de l'Amateur de Reliure*, is inclined to believe that Le Gascon is identical with Florimond Badier, a binder who is thought to have come from Gascony to Paris, where he was apprenticed in 1630 to Jean Thomas, a gilder, and who became a master binder in 1645. M. Gruel brings forward many arguments in support of this view, and considers that the form of the compartments, and the arrangement of the *petits fers* on the bindings ascribed to Le Gascon, are the same as the ornamentations which are found on those bearing the name of Badier. This he states to be particularly the case with respect to the little couped head executed in *pointillé* work, that is, by a dotted instead of a solid line, which is so frequently introduced in the decoration, and which has been often accepted as the mark—indeed as the likeness—of the artist.

Monsieur Thoinan, in his *Les Relieurs Français*, on the other hand, comes to a different conclusion. He considers Le Gascon and Badier to be different persons, but maintains that the couped head is the signature of the latter binder. If he be right, it follows that all the *pointillé* bindings with this distinguishing mark, and indeed all others in the same style as those which bear the head, are the work of Badier, and not of Le Gascon. Only two bindings signed by Badier are known—the very fine

one on the *De Imitatione Christi*, printed in 1640, and preserved in the French National Library; and that which ornaments a copy of *Les Plaidoyez et Harangues de Monsieur Le Maistre*, printed at Paris in 1657, and dedicated by the editor, M. Issali, to Pompone de Bellièvre, Chief President of the Parliament of Paris, whose monogram is stamped on the outside of the covers, and arms on the *doublure*.[1] At the bottom of the lower *doublure* occur the words BADIER FACIEB., which give so great an interest to the binding. The book was purchased at the Destailleur Sale at Paris in 1891 by Mr. Christie-Miller, of Britwell Court, Bucks, who has kindly allowed the writer of this article to compare the binding with the beautiful examples attributed to Le Gascon preserved in the British Museum, and the result of a very careful investigation leads him to the conclusion that they are not the work of the same hand, the Badier tooling lacking the extraordinary finish and refinement of that on the Le Gascon bindings, and giving the impression of being only a close and clever imitation of that great master's ornamentation. MM. Marius-Michel, in their work *La Reliure Française*, regard the binding of the *De Imitatione Christi*, which is signed FLORIMOND BADIER FECIT INV., also as the work of an imitator of Le Gascon, the tooling being heavy and irregular; and M. Thoinan himself allows that, while it is decidedly skilful, it is wanting in the certainty of handling which is so apparent in the other bindings he assigns to Badier. He endeavours to account for this by stating that it is evidently an early production of this binder, but it will be noticed that the date of the printing of *Les Plaidoyez et Harangues de Monsieur Le Maistre* is as late as 1657, and the binding of this volume is decidedly inferior to that of the *Imitatio*.

It is also highly improbable that Badier would so ostentatiously have affixed his name to these two bindings, and have omitted to sign others of much greater excellence, had he executed them.

The dates of the printing of the books upon which the bindings attributed to Le Gascon are found undoubtedly constitute a difficulty in ascribing these beautiful works of art to that binder. By far the greater number of the volumes were published after 1640, and although it is true that the date of the printing of the little New Testament

[1] The inside of the cover when lined with leather.

depicted in Plate V. is 1633, and that of another work preserved in the British Museum, Chacon's *Historia utriusque belli Dacici a Trajano Cæsare gesti*, etc., which has a magnificent binding with elaborate *pointillé* tooling, is as early as 1616, they may both have been bound some time after they were printed. As we have seen, Le Gascon was evidently a binder of repute in 1622, and it will naturally be asked what the bindings were like which he executed between that date and 1640. This is a very difficult question to answer. Possibly the beautiful bindings in the style of those bearing the initials of Louis XIII. and Anne of Austria (see Plate IV.), hitherto ascribed to Macé Ruette, were Le Gascon's work, for some of the tools used for their decoration have a very strong resemblance to those employed by him. This however is only conjecture. The mystery still exists, and we can only hope that before long some document may be discovered which will explain it.

Whatever his name may have been, the craftsman who produced these splendid bindings, so artistically designed and so elaborately tooled, was a great master of his art. The time and labour expended upon them must have been immense. At the present day it would probably cost not less than one hundred pounds in time-work alone to faithfully copy the marvellous tooling on the binding of Chacon's History to which we have referred. The material used by Le Gascon for his bindings is red morocco of a somewhat peculiar tone, frequently inlaid with leather of various colours, surrounded and embellished with his delicate tooling.

It would indeed be difficult to surpass the exquisite taste and the extraordinary precision of the tooling on the binding of the little New Testament given in Plate V. The ornamentation is almost entirely *au pointillé*, and its disposition is incomparably happy.

Many splendid examples of his work executed for Louis XIV., his queen, Marie Thérèse, the great Condé, the brothers Du Puy, the Chancellor Pierre Seguier, Sir Kenelm Digby, and other collectors are preserved in the French National Library.

Although we are not able with absolute certainty to connect any binding with Le Gascon's name, a very remarkable one—that of the celebrated *La Guirlande de Julie*—has long been traditionally ascribed

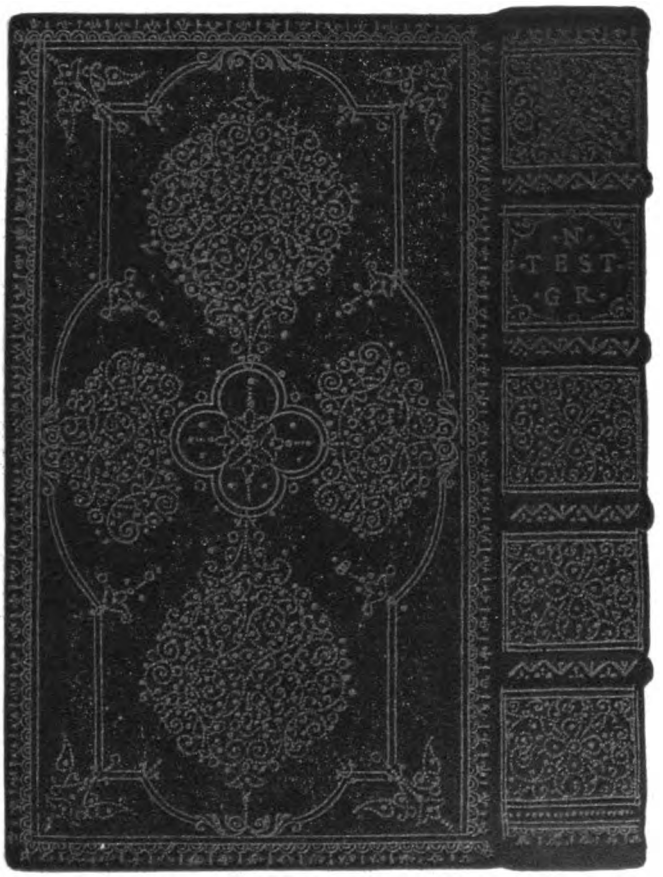

PLATE V.

NOVUM TESTAMENTUM GRÆCE. AMSTERDAMI, 1633.

RED MOROCCO. BOUND BY LE GASCON.

Actual size.

to him, for it is asserted by M. de Gaignères, who possessed the volume at the end of the seventeenth century, to have been his work. This famous book was presented to Julie Lucine d'Angennes, the beautiful and accomplished daughter of the Marquis and Marquise de Rambouillet, on the first day of the year 1641 by the Duke de Montausier, who afterwards became her husband. It is a folio manuscript on vellum, adorned with paintings of flowers by Nicolas Robert, an artist who worked for Gaston d'Orléans, each drawing being accompanied by a madrigal, exquisitely written by the celebrated Jarry. The madrigals were composed by nineteen poets, among them being the great Corneille.

The binding is of red morocco, with a *doublure* of the same material, both ornamented with a semis of a monogram composed of the letters J. L. (Julie Lucine). This marvel of calligraphy and binding belongs at the present time to the Duchesse d'Uzès.

No other binder has been so greatly imitated as Le Gascon : his influence extended to England, Italy, Germany, and Holland. Exact models of his tools were used, but the sure hand of the master was wanting, and copies of his bindings are always very inferior to the originals. Badier and Magnus of Amsterdam were by far the best of his imitators.

The date of the death of Le Gascon has not been discovered, nor do we know when Macé Ruette died, but the latter was no longer living in 1644, for in that year his son, Antoine Ruette, who was born in 1609, published an edition of *L'Office de la Semaine Saincte*, in which he styles himself *Relieur ord. du Roy*, showing that he had succeeded his father in this post, for which he received a salary of one hundred *livres* a year, and a residence for life in the Collège Royal.

The British Museum possesses a copy of a work entitled *La Lyre du Jeune Apollon, ou la Muse Naissante du Petit de Beauchasteau*, printed at Paris in 1657, the binding of which was probably executed by him. Green morocco is the material used for the outside of the covers, red morocco being employed for the *doublure*. The ornamentation is in the style of Le Gascon, and the sides bear the arms of Louis XIV., over which the cypher of George III. has been unfortunately impressed.

A worthy successor to De Thou was Nicolas Claude Fabri de Peiresc. Born in 1580, he early developed an intellect of singular power. His

father, a man of learning himself, spared no expense in the education of his son, who quickly acquired a great reputation for his genius and knowledge. He collected a large number of choice books, which he had bound in morocco, stamped with his cypher, or initials, in gold. Bouchard, in his funeral oration on Pieresc, states that he took "care to get from all places the most excellent Books, and to adorn them with gold, purple, and all manner of neat and curious workmanship, by such excellent Workmen, as lived in his house;" and Pierre Gassend, in his Life of Peiresc, translated by Dr. Rand, informs us that "his care was exceeding great, to procure plenty and variety of Books. For to say nothing of Manuscripts, which if ancient, in case he could not procure them, he would cause copies to be written out (and sometimes wrote them out himself), having by him catalogues of the most renowned and chief Libraries in the world. To pass over, I say, Manuscripts, he bought up printed Books at Rome, Venice, Paris, Amsterdam, Antwerp, London, Lions, and other places; and that not only after the Mart was over at Francfort, but all the year long, his friends acquainting him with, and sending such, as were for his turn; for which he caused money to be paid, either by the Bankers and Money-changers, or by friends. Also where ever any Libraries were to be sold by outcry, he took order to have the rarer Books bought up, especially such as were of some neat Edition, which he had not. And truly 'tis incredible to tell, how great a number of Books he gathered together; also, it is incredible how it should therefore come to passe, that he left not a most compleat Library behind him; but neither of these will seem strange, if a man shall consider, that he sought Books, not for himself alone, but for any that stood in need of them. He lent an innumerable company, which were never restored; also he gave a world away, as I hinted before, of which he could hardly hope ever to get the like again; which he did when learned men had occasion to use them. For as for such Books as were commonly to be had at the Book-sellers, of them he was wonderfully profuse and lavish. For which cause, as often as he was informed of Books newly come forth, he would have many of them, which he would partly keep by him, and partly distribute them immediately among his friends, according as he knew they would like the subject matter thereof."

"And whether he gave them away, or kept them, he would be sure to have them neatly bound and covered; to which end, he kept an industrious Book-binder in his House, who did exquisitely bind and adorn them. Yea, and sometimes he kept many Book-binders at once; for one man was hardly ever able to bind up such store of Books as came trowling in from all parts. Also, it happened frequently that such Books as he borrowed, being neglected by their owners and ill-bound, he delivered to his binder to be rectified and beautified, viz. when their subject matter or rarity deserved that cost; so that having received them, ill-bound, and ill-favoured, he returned them trim and handsome. And so he did by all the very old Books which he could get, whether printed or Manuscripts. Nor did his care only extend to such as were entire and perfect; but even to the fragments of Books and Leaves half eaten. And being demanded why he would be at that charge in the Book-binding, he would say, 'the Cause was, inasmuch as the best Books, when they fell into unlearned men's hands ill-accoutred, were pittifully used; he therefore endeavoured, that they might be prized at least for the beauty of their binding, and so escape the danger of the Tobacconist and Grocer. And those which he bound for his own use, he would have his Mark stampt upon them. Which mark was made up of these three Capital Greek Letters, N K Φ, which were so neatly interwoven, that being doubted, they might be read to the right hand and to the left, by which initial capital Letters, these three words were designed, Nicolas, Klaudius, Phabricius."

This monogram is stamped in the centre of the covers, which, with the exception of a simple border-fillet, are generally unadorned, but sometimes we find beautiful fine work added at the corners and in the centre of an inner panel enclosing the cypher (see Fig. 17).

Peiresc died in 1637, deeply regretted by his friends. "Oh cruel Fate and bitter Death, thrust into the midst of our jollity!" wrote Gabriel Naudé, the celebrated librarian. "Was there ever a man, I pray you, more skilled in history and philology, more ready to assist the student, more endowed with wit and wealth and worth, the equipment of any man who, like Peiresc, is to hold the world of letters at his beck and call."

Most of the bindings executed for Louis XIV. are remarkable for sobriety of taste. The decoration is generally confined to a plain fillet

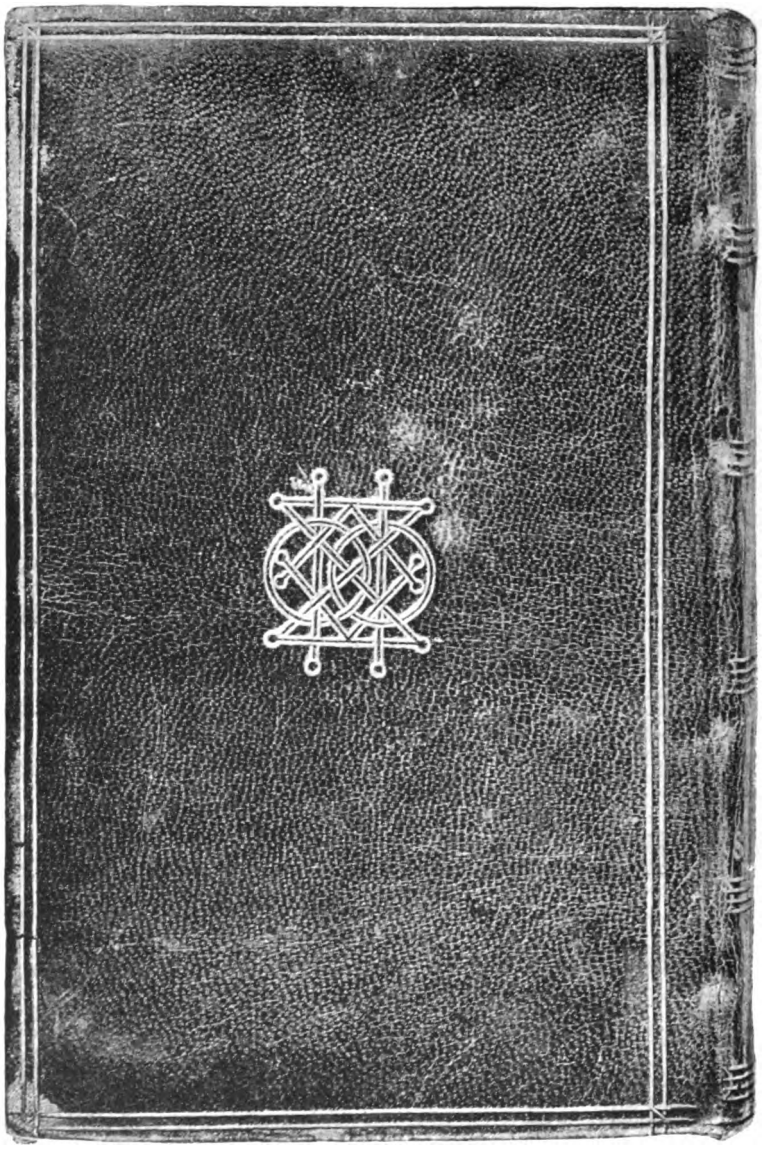

Fig. 17.—*Commentatio Explicationum Omnium Tragœdiarum Sophoclis, etc., Basileæ*, 1556.

Red morocco; with monogram of Peiresc. 7½ in. by 4¾ in.

round the edges of the covers, to which is frequently added an inner framework of lines, with fleurs-de-lis at the corners, enclosing the arms of the king. There is a simple dignity about the volumes which is very effective and pleasing. An example is given in Fig. 18.

The bindings of his queen, Marie Thérèse of Austria, are for the most

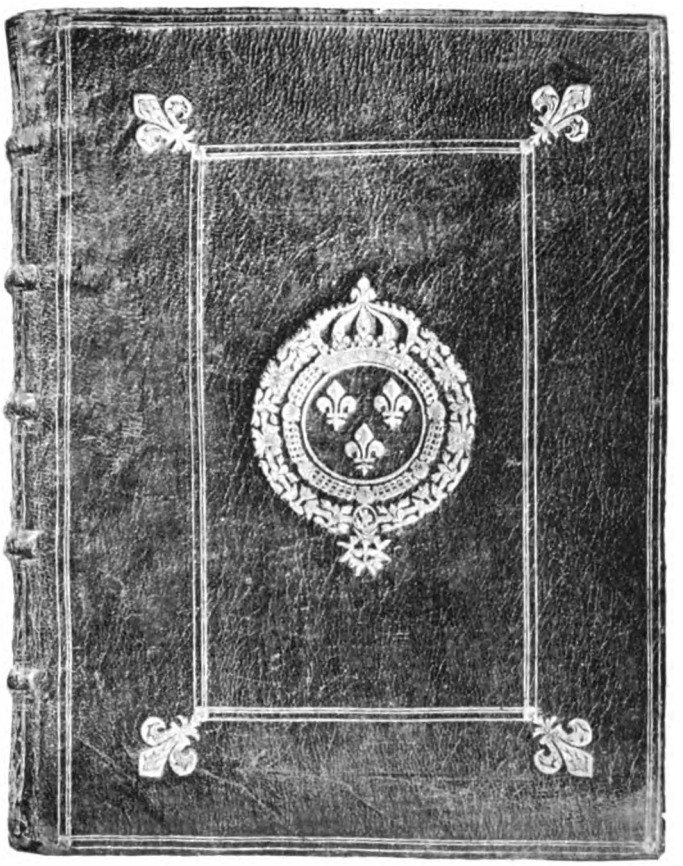

Fig. 18.—*Les Entretiens d'Ariste et d'Eugene. Paris*, 1671.
Red morocco ; with arms of Louis XIV. 10 in. by $7\frac{1}{2}$ in.

part in the same style, with her arms impressed in the centre of the covers, which are also occasionally ornamented with a semis of her monogram surmounted by a crown.

The history of the French binding of this time would hardly be complete without some notice of that eminent scholar and collector Sir

Kenelm Digby. He was the author of several remarkable works, and Lord Clarendon describes him as a man of "very extraordinary person and presence, with a wonderful graceful behaviour and a flowing courtesy and civility." He possessed a very fine library, which, on the outbreak of the civil war in England, he took with him to France, and had many of the volumes bound there by Le Gascon and other celebrated binders. He had previously presented to the Bodleian Library a valuable collection of books, which Thomas Allen, his former tutor, had bequeathed to him as a token of his regard. Besides this donation to the Bodleian Library, Digby gave a considerable number of volumes to the library of Harvard College, Cambridge, Massachusetts. When he died, his library, which was still abroad, was claimed as the property of the French king, by virtue of the *droit d'aubaine*, and it is said to have been purchased for 10,000 crowns by the Earl of Bristol, who died in 1676, and whose books were sold in London in 1680. A priced catalogue of the sale is in the British Museum, and it is stated in it that the books principally belonged "to the library of the Right Honourable George, late Earl of Bristol, a great part of which were the curiosities collected by the learned Sir Kenelm Digby." Many of the volumes, however, which belonged to Digby remained in France, and are to be found in the libraries of that country, especially the Bibliothèque Nationale. One with a most beautiful binding by Le Gascon is preserved in the Bibliothèque Mazarine.

The little volume from his library shown in Fig. 19 was also probably bound by Le Gascon, as the tools used in producing the ornamental corner-pieces which decorate the sides resemble those employed by him, and they are worked *au pointillé*. The covers bear the arms of Sir Kenelm, impaling those of his wife Venetia, daughter of Sir Edward Stanley, and a monogram composed of the letters K. V. D. occurs on two of the panels of the back. Red morocco is the material used for the binding. The book is an autograph copy of a treatise, dated Paris, January 13, 1636, by Sir Kenelm Digby, "concerning what faith and religion is the true one to bring us to eternall happinesse," and was addressed to the Lady Frances Villiers, Viscountess Purbeck, for the purpose of inducing her to join the Church of Rome. It was afterwards published at Paris in 1638 under the title of *A Conference*

with a Lady concerning Religion. It forms No. 2312 of the collection of Harleian MSS. in the British Museum.

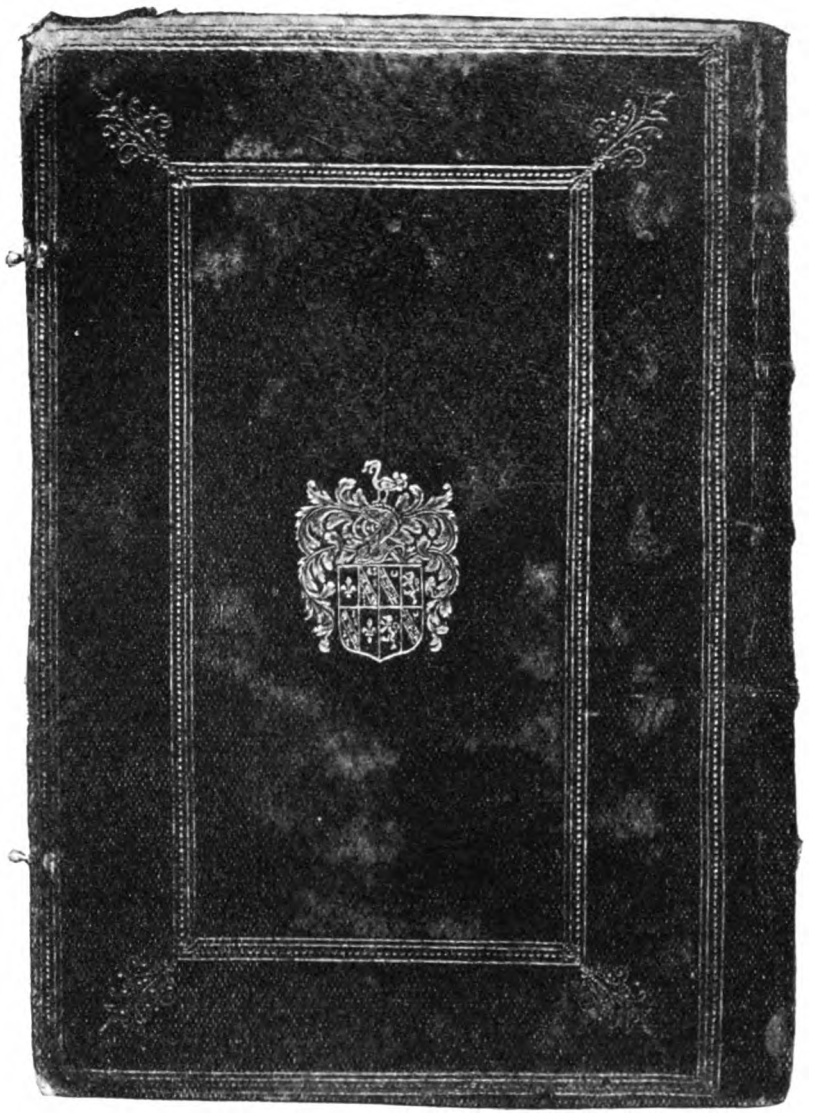

Fig. 19.—*What faith is the true one, &c., MS.*
Red morocco; with arms of Sir Kenelm Digby and Venetia his wife. $6\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

Another great collector of this period was Cardinal Mazarin, who with the assistance of his librarian Naudé formed a library of 45,000

volumes—among them being the famous Loménie collection of manuscripts—which he threw open to the public. The readers were supplied with chairs and writing materials, and the attendants were directed to fetch all books asked for in any language or department of learning, and also to change them as often as required. In 1651, however, during the troubles of the Fronde, the Parliament got the upper hand of the "rouge tyran," and Mazarin's books, together with his other possessions, were confiscated and sold. On his return to power in 1653, the reconstruction of his library was one of his first thoughts, and by the year 1660 the new library had acquired all the splendour which distinguished the first. Mazarin's books are all handsomely bound—many of them by Le Gascon—in red morocco, with his arms (see Fig. 20), usually surmounted by a cardinal's hat, in the centre of the covers, and a monogram consisting of the letters C. J. M. (Cardinal Jules Mazarin) or J. M. (Jules Mazarin) stamped at the corners. The arms are sometimes surrounded by one or the other of the pompous and pretentious mottoes—ARMA JULII ORNANT FRANCIAM; SUOQUE CONSILIO GALLIAM GUBERNAT.

Fig. 20.—Arms of Cardinal Mazarin.

Nicolas Fouquet, the celebrated Superintendent of the Finances of France, who died in 1680, also possessed a fine library, but falling into disgrace he was imprisoned in the fortress of Pignerol, and his books were sold; thirteen thousand of them being purchased for the collection of the king.

CHAPTER IV.

Claude Le Mire—Boyet—Jansenist Bindings—Colbert—Longepierre—Elizabeth Charlotte, uchess of Orleans—Madame de Maintenon—Du Seuil—Pierre Anguerrand—Von Hoym—Countess de Verrue.

CLAUDE LE MIRE appears to have succeeded Antoine Ruette as royal binder, and to have held the office conjointly with Gilles Dubois, until his death in 1698, when the appointment was bestowed upon Luc Antoine Boyet, who kept it for thirty-five years. In addition to the bindings done by him for Louis XIV., Boyet is believed to have worked for Colbert, Fléchier, Bishop of Nismes, Phélypeaux, Madame de Chamillart, Longepierre, and Count von Hoym. The bindings attributed to him are very plainly tooled, the ornamentation generally consisting only of a rectangular fillet of gold lines, with some slight decoration at the angles, but they are distinguished by their solidity and the finish and excellence of the forwarding.[1] They occasionally possess fine *doublures*. Boyet is also believed to have executed many of the bindings which, on account of the austerity of their style, were named after the ascetic sect of the Jansenists. These Jansenist bindings are without any gilding on the outside of the covers, but the inside is frequently richly tooled.

Jean Baptiste Colbert, Marquis de Seignelay, Minister and Secretary of State, and Controller-General of the Finances of France, one of the great collectors for whom Boyet bound, was born at Rheims on the 29th of August 1619. His administrative ability early attracted the notice of Cardinal Mazarin, who confided to him the management of his affairs, and in 1661, when on his deathbed, appointed him one of the executors of his will. He also recommended him to the king as a man of well-proved fidelity and great capacity for business. "Sire," the cardinal is reputed

[1] The processes through which a book passes after it is sewed, and before it is placed in the hands of the finisher to be tooled

to have said, some days before he died, to Louis XIV., "I owe everything I possess to your Majesty, but I believe I pay a portion of my debt in leaving you Colbert."

The benefits conferred upon France by Colbert were very great. He restored the finances of the State to a flourishing condition, promoted in every way manufactures and commerce, and was a generous patron of literature, science, and art. He increased the royal library from 16,000 to 40,000 volumes, and gave every encouragement to men of genius, dispensing a considèrable sum every year in pensions to persons who deserved them on account of their learning or their works. The names of Molière, Racine, Pierre Corneille and his brother, Perrault, Huet, Chapelain, and the historian Mézerai are found in his list of pensioners; and his bounty was even extended to several distinguished foreigners—Huyghens, the Dutch mathematician, and Vossius, the geographer, being among the number.

Colbert was as celebrated for his books as for his talents as a statesman. His library contained 8,000 very rare and valuable manuscripts, among them being a Book of Hours believed to have been used by Charlemagne, and a Bible illuminated for Charles the Bald. The number of printed books was also very considerable, amounting to between 50,000 and 60,000 volumes, almost all of them handsomely bound in beautiful levant morocco, a supply of which leather had been obtained for the Minister by an article in a treaty with the Sultan. Colbert's arms (or, a snake torqued in pale, azure), encircled with the collars of the orders of St. Michel and the St. Esprit, are always impressed on the sides, while his initials, interlaced and surmounted by a coronet, generally occur on the panels of the back, and sometimes also at the corners of the covers (see Fig. 21). Colbert died in 1683, and the library remained in his family for forty-five years afterwards. In 1728, however, his grandson, Charles Eléonor Colbert, Count de Seignelay, disposed of the printed books by auction, and some time after sold six hundred of the manuscripts to the collector Meigret de Serilly, for 12,000 livres. These proceedings greatly alarmed the literary world, and it was so generally felt that the dispersion of these precious manuscripts would be a public loss that they were purchased by Louis XV. for the royal library for the sum of 300,000 livres.

The books of Hilaire Bernard de Requeleyne, Baron de Longepierre, for whom Boyet also worked, have a special interest, on account of their bindings. Born in 1659, Longepierre at a very early age displayed such great ability that Adrien Baillet included him among the celebrated

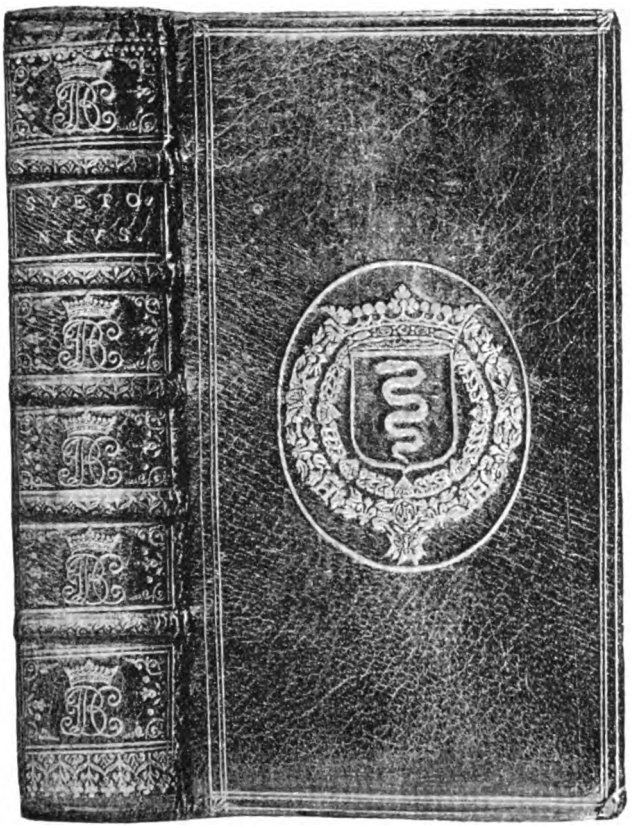

Fig. 21.—*Caii Suetonii Tranquilli Opera. Parisiis*, 1644.
Red morocco ; with arms of Colbert. 5½ in. by 3 in.

children mentioned in his work *Des Enfans devenus célèbres par leurs Études ou par leurs Écrits*, which was printed at Paris in the year 1688. When still very young he translated the works of Anacreon, Bion and Moschus, Sappho, and Theocritus ; and in 1690 he published his *Recueil d'Idylles*, which, however, met with a less favourable reception than his translations. From these works he turned his attention to the drama, and produced successively *Médée*, which was first printed at Paris in

1694, *Sesostris*, and *Electra*. *Médée* proved a very great success, but the others were less fortunate, and failed to obtain the approbation of the public. "Longepierre," said Voltaire, "not only follows the example of the Greek poets in their tragedies in not introducing any love into their stern and tragic subjects, but he also imitates them in the tediousness of their more commonplace scenes, and in their want of plot and action, while he does not equal them in the beauty of their elocution, which constitutes their great merit."

Longepierre commemorated the success of *Médée* by decorating the bindings of all his books with the Golden Fleece. This ornament, which forms their only embellishment, is most commonly impressed in the centre and at the corners of the sides, and on the panels of the backs; and when the bindings have *doublures* they are also decorated with it. Du Seuil and Padeloup, as well as Boyet, are reckoned among the number of his binders.

Although the works of Longepierre are now well-nigh forgotten, the bindings of his books are held in great estimation by collectors, and command very high prices. A copy of *Les Idylles de Bion et de Moschus*, translated by Longepierre and printed at Paris in 1686, in a red morocco binding with a green *doublure* by Boyet, was sold at the Didot sale in 1878 for the large sum of 10,900 francs.

Fig. 22 represents a pretty little volume, which once belonged to him, containing the works of Claudian, printed by Elzevir at Leyden in 1650, now preserved in the library of the British Museum, where a considerable number of his books are to be found. It is bound in red morocco, with the Golden Fleece in the centre and at the corners of the sides and on the panels of the back. The green morocco with which the covers are lined is also ornamented with it.

Longepierre died in Paris on the 31st of March 1721.

Elizabeth Charlotte, called the Princess Palatine, second wife of Philip Duke of Orleans, brother of Louis XIV., possessed some fine books, elegantly bound. Among them were three beautiful Bibles, of which she writes in the following terms: "I have three handsome Bibles—that of Mérian, which my aunt, the Abbess of Maubuisson, left me; a Luneburg edition, which is very fine; and a third, which the Princess of Oldenburg, daughter of the Princess of Taranto, sent me.

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This last is like my person, small and stout, and neither the letterpress nor the illustrations are as good as those of the others." The volumes from her library are bound in morocco, and bear her arms in the centre of the covers and her crowned monogram at the corners.

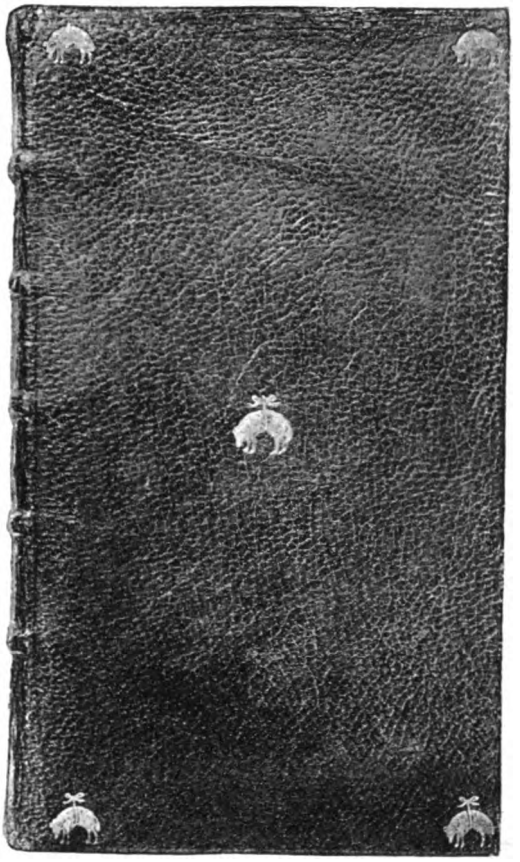

Fig. 22.—*Claudiani Opera. Luga. Batav.* 1650.
Red morocco. Bound for Baron de Longepierre. 5⅝ in. by 3¼ in.

The library of the Princess's great enemy, Madame de Maintenon, also was rich in choice and handsomely bound volumes, upon which her arms are generally impressed (see Fig. 23).

Augustin Du Seuil, who worked for the Duke and Duchess de Berry, Count von Hoym, and many other distinguished amateurs of his

time, was a craftsman of great repute. Unfortunately no authenticated binding by him is known, so we can only conjecture what his style was like. That which is commonly associated with his name—a fillet of gold lines, enclosing an inner frame with a small floral ornament at the angles—was in very general use long before his birth, which took place in the year 1673.

Another curious mistake has arisen in connection with Du Seuil. In 1724 the libraries of Henri de Loménie, Count de Brienne, Secretary of State to Louis XIV., and the Marquis de La Bazonière were sold in London at the shop of James Woodman and David Lyon, in Russell Street, Covent Garden, and the catalogues state that many of the volumes "were bound in morocco by the famous Abbé du Seuil." Although considerable research has been made, no abbé of this name who worked as a binder has been discovered, and there is little or no doubt but that Augustin Du Seuil was the person who bound the books. How the mistake occurred it is difficult to say, but it was generally adopted in a very extraordinary way in France as well as in this country, and it was long believed that these books had been bound by the abbé for his amusement; even Charles Nodier, the eminent collector, considered that he was "un ecclésiastique du diocèse de Paris, qui exerçait la reliure en amateur." The sale of these fine libraries caused the name of Du Seuil to be well known in England, and he is mentioned by Pope in the fourth of the Moral Epistles, which was printed in 1731 under the title of *False Taste.*

> His study! with what authors is it stored?
> In books, not authors, curious is my Lord;
> To all their dated backs he turns you round;
> These Aldus printed, those Du Seuil has bound.

In 1717, at the instance of the Duchess de Berry, Louis XV. appointed Du Seuil to be one of his binders in ordinary, although there was no vacancy at the time. The patent reads:—

"Aujourd'hui 26 février 1717, le Roy estant à Paris, ayant esgard aux témoignages avantageux qui lui ont esté rendus de la probité et capacité d'Augustin de Sueil, maistre relieur à Paris, et voulant en cette considération le traitter favorablement, Sa Majesté, de l'avis de M. le Duc d'Orléans, son oncle Régent, a retenu et retient le dit de Sueil en la

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charge de l'un de ses relieurs ordinaires pour par luy en faire les fonctions, en jouir et user aux mesmes honneurs, prérogatives et privilèges dont jouissent les autres relieurs de Sa Majesté, avec le pouvoir de mettre au devant de sa boutique un tapis chargé des armes et panonceaux de Sa Majesté. Et pour assurance de Sa volonté, Elle ma commandé d'expédier au dit de Sueil le présent brevet qu'Elle a signé de sa main, et fait contresigner par moy conseiller, secrétaire d'Estat," etc.

Fig. 23.—*Arms of Madame de Maintenon.*

On the death of Louis Joseph Dubois, his post was bestowed upon Du Seuil by a new brevet :—

"Aujourd'hui 15 février 1728, le Roy estant à Versailles, bien informé de la capacité d'Augustin de Seuil, et de sa fidelité et affection à son service, Sa Majesté l'a retenu et retient en la charge de l'un des relieurs de sa maison, vacante par le déceds de Louis du Bois, dernier possesseur d'icelle ; pour le dit de Sueil l'avoir et exercer, en jouir et user, aux honneurs, autorités, privilèges, franchises, libertés, gages, droits, fruits, profits, revenus et esmolumens accoutumés et y appartenants tels et

semblables qu'en a jouy ou dû jouir le dit du Bois, et tant qu'il plaira à Sa Majesté," etc. Du Seuil died in February 1746, and was succeeded by Pierre Anguerrand, who worked for several of the great collectors of the time, as binder in ordinary to the king.

During the latter part of the seventeenth century, and the greater portion of the eighteenth, the number of collectors in France was so large that it is impossible to give an account of more than a few of the most distinguished of them. In Guigard's excellent work, *Le Nouvel Armorial du Bibliophile*, printed at Paris in 1890, will be found short biographical notices of almost all who are known, accompanied with illustrations of the arms which they placed upon the bindings of their books. Of these collectors Count Karl Heinrich von Hoym was one of the most eminent. He was born at Dresden in 1694, and entered the service of his king, Augustus II., at an early age. In 1720, although not twenty-six years old, he was appointed minister and afterwards ambassador of Saxony and Poland in France. During the period he filled this post he mixed with the best and most distinguished society of the day, and formed those grand collections of paintings, china, bronzes, and especially of books which have made his name so well known to lovers of art and letters. Following the example of the Cardinal de Rohan, the Countess de Verrue, the Abbé de Rothelin, and other celebrated collectors of the time, whose acquaintance he had made while in Paris, he formed a library which was remarkable both for the number and value of the books and the beauty of the bindings. Many of the volumes had belonged to famous libraries, and among them were five which had formerly been in the possession of Grolier. Boyet, Du Seuil, and Padeloup were his binders.

In 1729 Von Hoym was recalled to Saxony and appointed a Cabinet Minister, but he had not long held his new office before he fell into disgrace, being accused of revealing the secrets of the manufacture of china at Dresden to the factory at Sèvres, and was finally imprisoned in the fortress of Königstein, where on the 21st of April 1736 he committed suicide by hanging himself with a handkerchief fastened to a hook in the wall of his sleeping chamber. The following note addressed to two of his servants, which was found after his death, shows with how much deliberation the deed was executed: "Be prudent, make no noise or alarm; untie me immediately; put me to bed, and then shut the door after you by bolting

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it inside when you are out, which you will be able to do with the aid of string; by this means nobody will know you have been in my chamber, and it will doubtless be believed that I died of apoplexy. If you

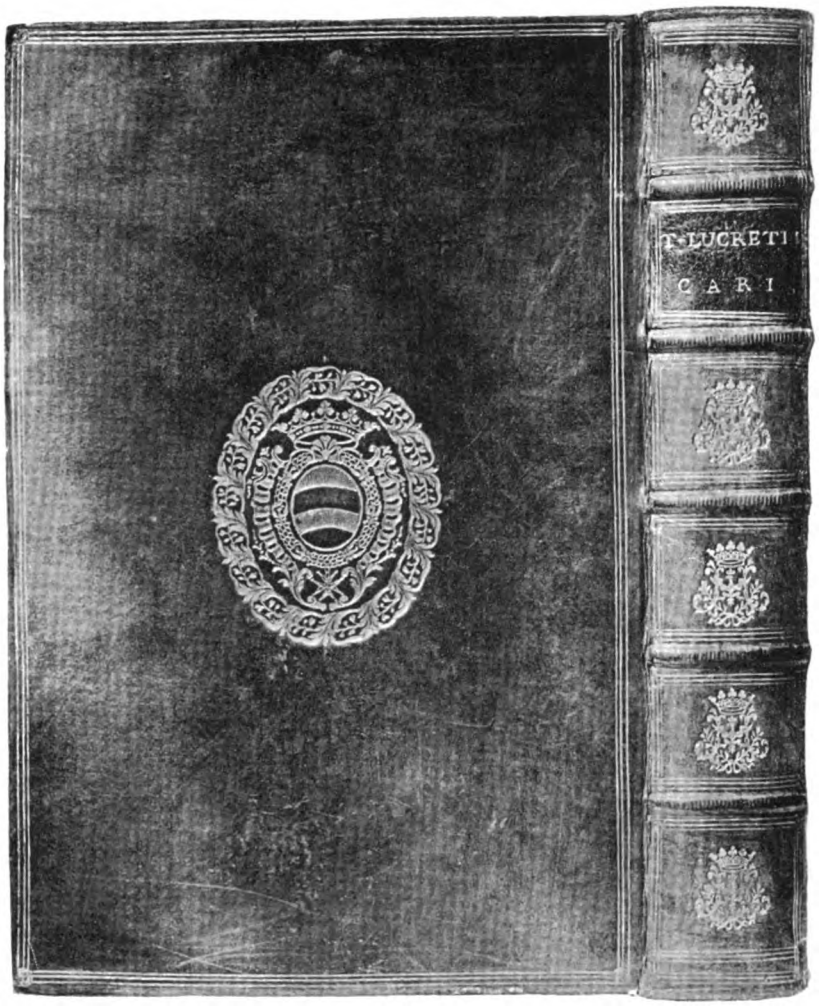

Fig. 24.—*T. Lucretii Cari de Rerum Natura Libri VI. Lutetiæ*, 1570.
Brown calf; with arms of Count von Hoym. $9\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

execute my orders discreetly and faithfully, my family will pay you 1,000 ducats upon the production of this note to them."

The volume from Von Hoym's library of which Fig. 24 is a

representation is a copy of *De Rerum Natura*, by Lucretius, printed at Paris in 1570. It is bound in brown calf, and has the arms of Von Hoym impressed in the centre of each cover; the White Eagle of Poland, of which order he was a knight, occurring on the panels of the back. Padeloup was the binder, and his ticket, which reads *Relié par Padeloup le jeune, place Sorbonne à Paris*, is affixed to the title-page. The volume was bequeathed to the British Museum by the Right Hon. Thomas Grenville.

Count von Hoym's books were sold after his death, together with his collections of paintings, bronzes, and other works of art. The library realised 85,000 livres, less by 30,000 livres than it cost.

Jeanne Baptiste d'Albret de Luynes, Countess de Verrue, who was born in 1670, also deserves special notice on account of her splendid collection of books and paintings. She was the daughter of the Duke de Luynes and Anne de Rohan, his second wife, and was married at a very early age to the Count de Verrue, a Piedmontese officer. Two years after their marriage the young couple paid a visit to Turin, and the Countess was presented to Victor Amadeus II., Duke of Savoy and first King of Sardinia, who fell deeply in love with her, and eventually, but not without great difficulty, persuaded her to become his mistress. She soon practically ruled both the Court and the State. Saint-Simon says of her "that she established her empire over the whole Court of Savoy; the sovereign was at her feet with such respect as would be shown to a goddess. She had a share in the granting of indulgences, and dispensed all favours."

After some time, however, becoming greatly dissatisfied with her life in Savoy, she determined to quit the country. Carefully concealing her intentions, she had her collections secretly conveyed to France, and then, with the aid of her brother, the Chevalier de Luynes, fled from Turin. Availing herself of the absence of the Duke, she dressed herself in male attire and rode on horseback to Susa, crossed Mont Cenis in a litter, and then took a carriage to Dampierre, one of the seats of the De Luynes family. Soon after her arrival in France she retired to a convent, where she remained as long as her husband lived, but after his death, at the battle of Blenheim in 1704, she caused a magnificent mansion to be constructed for her in Paris, now the Hôtel des Conseils de Guerre.

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which soon became the favourite rendezvous of all the ***beaux esprits*** of the time. Here she lived in great luxury, and formed a gallery of no less than four hundred paintings by Rubens, Vandyke, Claude Lorraine, and other great artists. The collections of gems, china, and engravings were also very extensive and choice. Her library, which was a particularly fine one, was very rich in romances, memoirs, and theatrical pieces. The books are generally somewhat plainly bound in morocco or calf, with the arms of the Countess impressed on the sides; on some

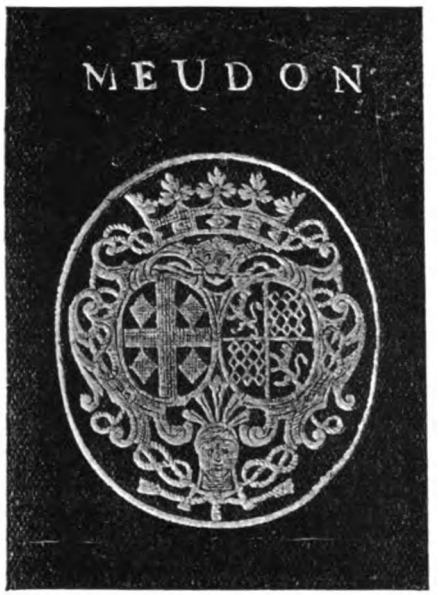

Fig. 25.—Arms of Countess de Verrue.

of them is also stamped the word MEUDON, the name of a country residence where she possessed a second collection (see Fig. 25).

Devoted to art and letters, the Countess de Verrue passed the remainder of her days in tranquillity among her much-loved treasures, and died on the 18th of November 1736, leaving the following lines to serve as her epitaph :—

Ci-gît, dans une paix profonde,
Cette dame de volupté,
Qui, pour plus grande sûreté,
Fit son paradis dans ce monde.

CHAPTER V

Padeloup—Derome—Bradel—Lemonnier—Tessier—Louis XV.—Mesdames de France—Fournier—Madame de Pompadour—Douceur—Madame du Barry—Bisiaux—Louis XVI.—Marie Antoinette—Ract—Dubuisson—Laferté—Vente—Jubert—The brothers Bozérian—Thouvenin—Purgold—Simier—Capé—Bauzonnet—Trautz—Cuzin—Niedrée—Duru—Thibaron-Joly—Hardy-Mesnil—Lortic—Chambolle.

Antoine Michel Padeloup, commonly called Padeloup le jeune, to distinguish him from his brothers, was the most celebrated member of a family which during five generations produced a large number of binders and stationers. The earliest of whom we have any record is Antoine Padeloup, who was apprenticed to Nicolas Guérard in 1623, and obtained his warrant as master binder in 1633. He married Françoise Cusson, sister of Jean Cusson, who according to La Caille was "the most able binder of his time." François Padeloup, the last binder of the family, was still alive towards the end of the eighteenth century.

Antoine Michel Padeloup, who belonged to the third generation, was born on the 22nd of December 1685. He served his apprenticeship with his father, Michel Padeloup; and on the decease of Luc Antoine Boyet succeeded him as "Relieur du Roy," having as his colleague Augustin Du Seuil, who had married Padeloup's cousin Françoise. He died on the 7th of September 1758. He was twice married, and left a numerous family by each of his wives.

Padeloup worked for all the chief collectors of his time, among them being Count von Hoym and Madame de Pompadour. His bindings are famed for the beauty of the leather, and the excellence of the forwarding, as well as the graceful tooling with which the more important of them are embellished. By the aid of the *étiquette*, or ticket, which he generally placed in the books which he bound we are fortunately able to recognise

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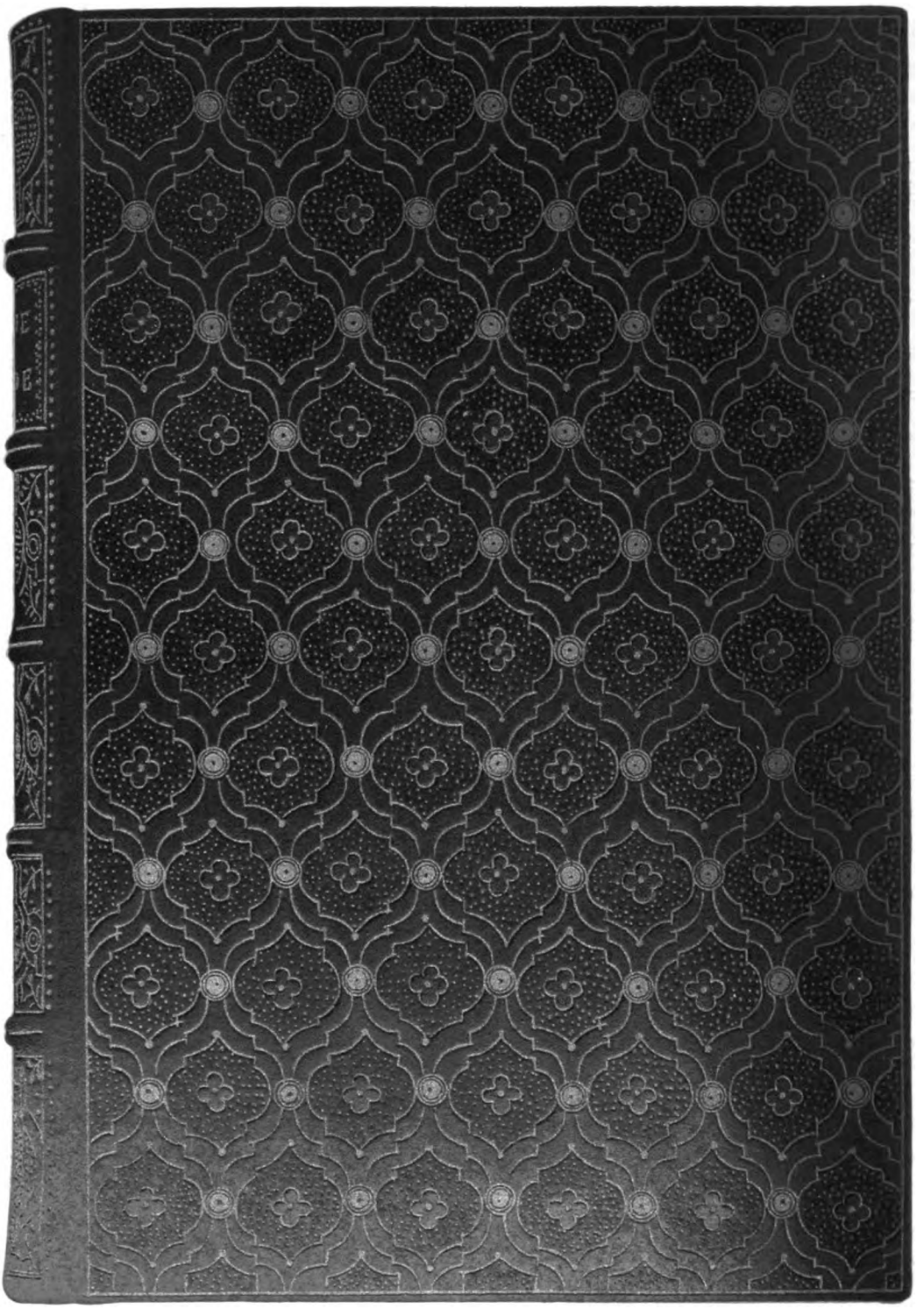

PLATE VI.

OFFICE DE LA SEMAINE SAINTE. PARIS, 1712.

MOSAIC BINDING. BOUND BY PADELOUP.

WITH ARMS OF THE DUCHESS OF ORLEANS ON DOUBLURE.

Actual size.

many of them with certainty, but as either he did not always adopt this practice, or the tickets have in some cases been removed from the volumes, a certain amount of doubt still exists with respect to a few of the productions ascribed to him. On one of his tickets, affixed to the *Carte générale de la Monarchie Française*, printed in 1733, he styles himself "Relieur ordinaire du Roy de Portugal," but this title he appears to have presented in 1741 to his son Jean, and his tickets generally read, "Relié par Padeloup le jeune, place Sorbonne à Paris." Padeloup used many different styles of ornamentation for his bindings, some of them being remarkable for their simplicity, while others are of a very elaborate character, but his principal decoration consists of beautiful *dentelle* or lace borders of extreme richness and elegance. Many of his bindings have also very graceful *doublures*. Padeloup produced, too, a number of mosaic or inlaid bindings, the execution of which is almost always perfect; but, while the eye rests with a great amount of pleasure upon these really charming volumes, it must be confessed that the repetition of the tile-like pattern with which many of them are decked has a somewhat feeble and monotonous effect. Plate VI. represents a fine example of one of these mosaic bindings, which was probably executed by him, although it may possibly have been bound by his cousin, Nicolas Padeloup the younger, who was binder to the Duke of Orleans, and is known to have done some work of this description. The book which it encloses is a copy of the *Office de la Semaine Sainte*, printed at Paris in 1712, and bound for Françoise Marie de Bourbon, called *Mademoiselle de Blois*, daughter of Louis XIV. and Madame de Montespan. Born in 1677, she was legitimised in 1681, and married in 1692 to Philippe, Duke of Orleans, who afterwards became Regent of France. The exterior of the volume is covered with brown morocco, inlaid with olive and red; the insides of the covers being lined with red morocco, tooled with a handsome gilt border, which encloses the arms of the duchess. The fly-leaf is of gilt paper, a fashion of the time. The book, which measures 8 inches by 5 inches, was bequeathed to the British Museum by Felix Slade, Esq. The most famous of these bindings is that of the Regent Orleans's copy of *Les Amours Pastorales de Daphnis et de Cloe*, a marvel of red, blue, and citron morocco, elaborately tooled in gold, and bearing on each cover the arms of the duke. This triumph of the

binder's art—at least as far as the workmanship is concerned—an octavo volume, was sold a few years ago for the enormous sum of 17,500 francs.

The number of binders bearing the name of Derome is even greater than that of Padeloup. Thoinan, in his excellent and exhaustive work *Les Relieurs Français*, gives a list of eighteen who belonged to the first-named family, and of fifteen who were members of the second. Claude and André Derome, who became master binders respectively in the years 1663 and 1660, were sons of a Pierre Derome, whose occupation is unknown, but who was probably a binder. In the branch of the family descending from Claude we find eleven members of the profession. It terminated with Pierre Michel Derome, who was received as a master in 1777. In that descending from André there were five, the last of them being Nicolas Denis Derome, called le jeune, the most celebrated of them all, and to whom we almost invariably allude when we speak of a binding by Derome. His father, Jacques Antoine Derome, was also a binder who did some excellent work, and was greatly esteemed in his day, but his reputation is obscured by that of his more famous son.

The designs used by Derome on his bindings are extremely graceful, and rival those of Padeloup, to which they bear a strong resemblance. If it be true that he purchased the material and stamps of this binder at the sale of his effects after his death, it explains to some extent the great similarity of the ornamentation employed by the two artists. Derome executed many mosaic bindings, but his great renown has been gained by his *dentelles*, especially those in which he introduced a little bird with outstretched wings, and which are in consequence termed *dentelles à l'oiseau*. The first conception of these beautiful patterns is probably due to the art iron-work of the eighteenth century, which may still be seen in the balconies and staircases of the period.

MM. Marius Michel, in *La Reliure Française*, say that Derome sought and found in the industries of his time the elements of a new decoration, and his efforts were crowned with success with the *dentelles* to which he has given his name, and which are distinguished from preceding ones by not being made up of the same tools in repetition, but in combination, thus affording much more variety.

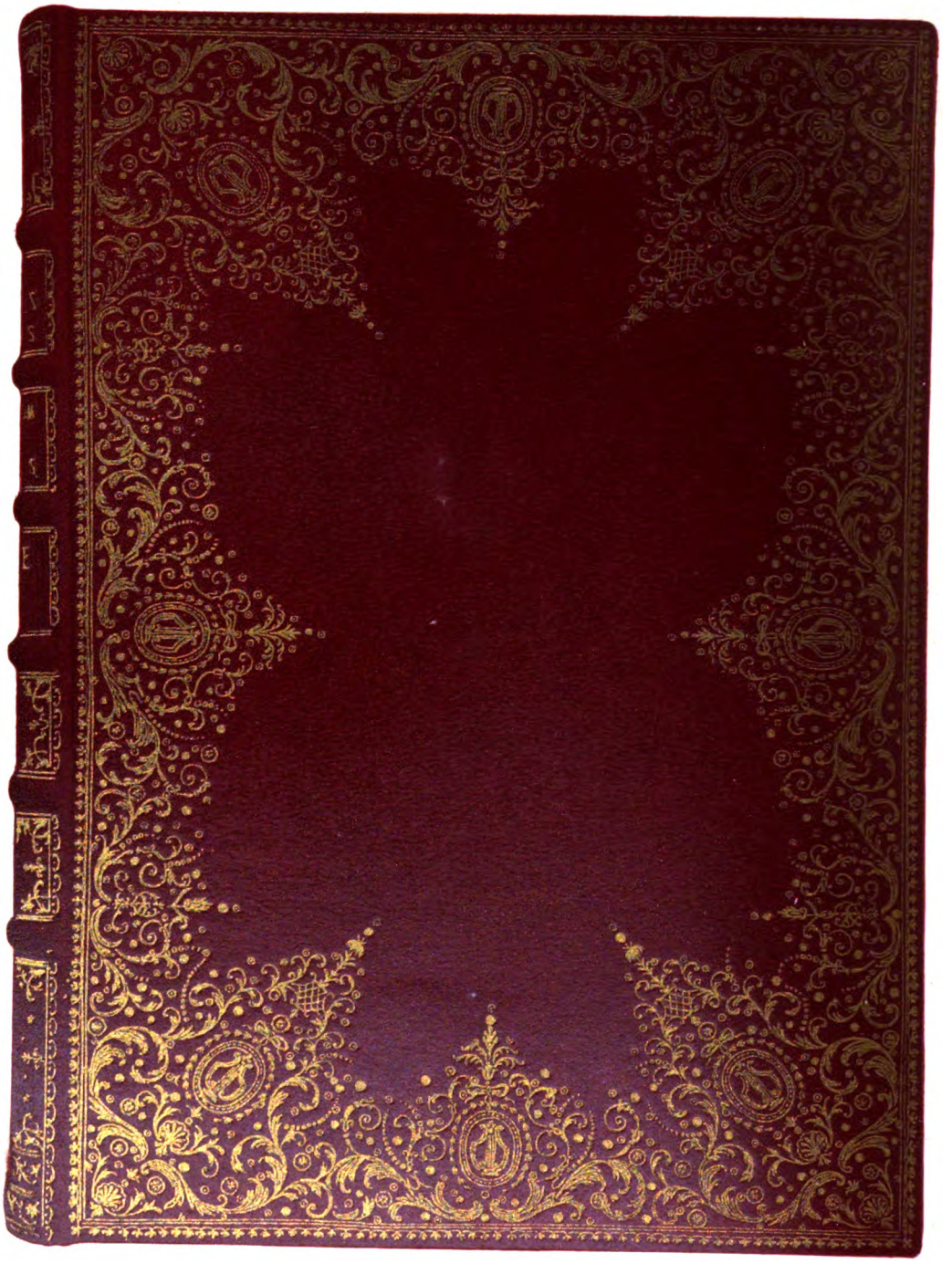

PLATE VII.

LES GRANS CRONIQUES DE FRANCE.

ANTHOINE VERARD, PARIS, 1493.

RED MOROCCO. BOUND BY DEROME.

15½ *in.* *by* 11 *in.*

The various *étiquettes*, or tickets, of Derome read :—

No. 1. Relié par Derome le jeune, rue St. Jâque audessus de S. Benoist.

No. 2. Relié par Derome le jeune, rue St. Jâque audessus de St. Benoist (a larger ticket than No. 1).

No. 3. Relié par Derome dit le jeune, établie en 1760, ruë St Jacques, près le collége de plessis, No. 65.

No. 4. Relié par Derome le jeune demeure presentment rue St. Jacques, près le College du Plessis, Hôtel de la Couture No. 65 en 1785.

The ticket of another Derome—Nicolas, the second son of Jacques Antoine Derome—is occasionally found in books bound by him. It reads: Relié par De Rome, rue des Chiens, près Ste. Geneviève, Paris. His bindings are good, but somewhat heavy in appearance.

Derome has been repeatedly accused of mercilessly cropping the margins of the volumes entrusted to him in order to obtain evenness of the edges, forgetting that the binding is made for the book and not the book for the binding; but, although the charge is not altogether without foundation, his offence has been greatly exaggerated. Derome was born on October 1, 1731, became a master binder on March 31, 1761, and was elected one of the *Gardes en Charge* of the Community of the Master Binders and Gilders of the City and University of Paris on May 10, 1773, at the same time as François Gaudreau, binder to the dauphine. He died about the year 1788, and was succeeded in his business by his nephew, Alexis Pierre Bradel, who, however, failed to maintain the reputation of the house at the height to which his uncle had raised it. The style of Derome is well shown by the binding reproduced in Plate VII. The material is red morocco, the sides being ornamented with a very graceful and elaborate *dentelle* border. The insides of the covers and the end papers are lined with blue watered silk, and the volume—a copy of *Les Grans Croniques de France*, printed by Antoine Verard at Paris in 1493—contains the ticket of the binder. It was purchased by the British Museum in 1848.

The family of Lemonnier, or Monnier—both forms of the name were indifferently used by those bearing it—furnished even a larger number of binders than those of Padeloup and Derome, for there were at least twenty members of it who followed the profession. The earliest known

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is Pierre Monnier, who was apprenticed to Pierre Vinay in 1623 ; and the latest, Philbert Charles Lemonnier, who is believed by Thoinan to have worked in Paris as late as 1810. The two of the greatest note were Louis François Lemonnier, who became a master binder in 1737, and Jean Charles Henri, his son, who was admitted as a master in 1757, and elected *Garde* in 1769. He was binder to the Duke of Orleans, and in a copy of the *Poésies de Malherbe*, which he bound for that prince, and which is now preserved in the library of Versailles, we find his ticket pasted inside the cover. It reads : "Le Monnier, seul Relieur-Doreur de Livres de Monseigneur le Duc d'Orléans, et de sa Maison. Demeure ruë et vis-à-vis le Collége de Beauvais, à Paris." This ticket, which has a handsome border enclosing the Orleans arms, was also used by Tessier, who succeeded Le Monnier as binder to the duke, the name and address alone being changed.

It is probable that both the father and the son had a share in the production of the famous mosaic bindings which bear the name of Monnier—unfortunately without any initial—for which collectors are willing to give such large sums : one was sold at the Beckford sale in 1882 for £356.

Although the execution of these bindings leaves but little to be desired, the designs are often fantastical, and not always in the best taste. The decoration of the little French bible figured in Plate VIII. is, however, quite free from these defects, and there are few examples of mosaic work in existence which can be compared with the binding of this charming volume. The material is red morocco, ornamented with flowers formed by inlaid leathers of various colours. The flowers are principally of a cream colour, and the leaves are olive ; the outlines and fibres being very delicately and skilfully tooled in gold. The workmanship is perfect, and the effect is altogether pleasing. The binding has the advantage of being in as good condition as when it left Monnier's hands, and time has greatly enhanced its beauty by mellowing the tone of the colours. The name of the binder is twice stamped on each cover.

The books which belonged to Louis XV. possess but little interest, and, with some exceptions, are bound in the plain style of the time, with his arms on the covers (Fig. 26) ; but his three daughters, the

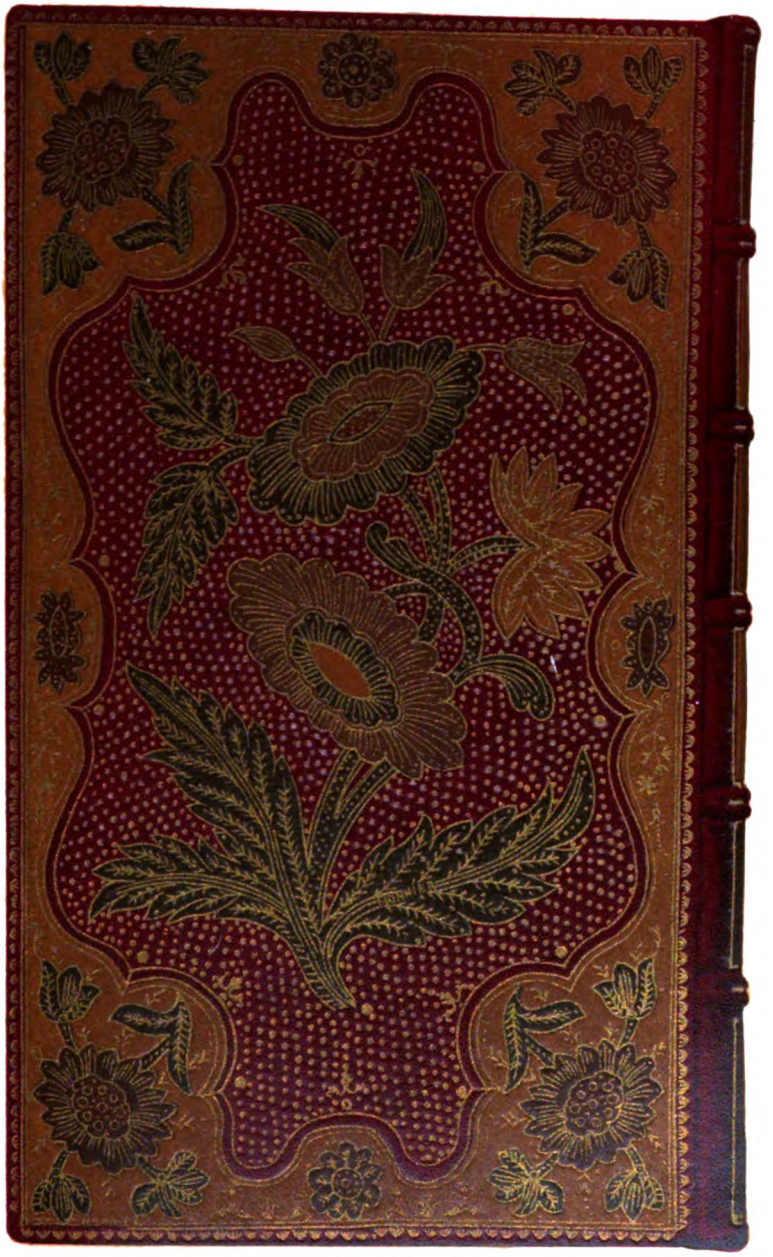

PLATE VIII.

LA SAINTE BIBLE. COLOGNE, 1739.

MOSAIC BINDING. BOUND BY MONNIER.

Actual size.

Mesdames de France, Adélaïde, Sophie, and Victoire, each formed a choice collection of books, prettily bound in morocco, partly by Derome and partly by Fournier, a binder, bookseller, and stationer to the Court, who occupied apartments in the palace of Versailles. His ticket reads: "A la Chercheuse d'Esprit, Rue Satory, vis-à-vis la rue de Versailles; et au Château à côté de Monseigneur le Duc de Luynes, à Versailles. Fournier, Libraire, Relieur du Roi et de la Reine, et Marchand Papetier suivant la Cour; Vend, achete et relie toutes sortes de Livres, Vend Papier, Plumes, Encre, Registres et généralement tout ce qui concerne la Papeterie.

'A Fontainebleau, au château, Galerie de Diane. Au château à Compiègne, à côté de la Sacristie. Au château à Marly, à côté de la chapelle.'"

He had also another ticket, in which he styled himself "Relieur de la Famille Royale et Papetier des Bureaux du Roi."

Fig. 26.—Arms of Louis XV.

The volumes from the different libraries of these princesses are distinguished by the colour of the leather; those of Madame Adélaïde being clothed in red morocco, and those of Madame Sophie and Madame Victoire respectively in citron and olive. Their arms—the arms of France—on a lozenge-shaped shield, surmounted by a royal coronet (Fig. 27), are always impressed in the centre of the covers. The most important of these libraries was that of Madame Adélaïde, of which a manuscript catalogue was made in 1786, now preserved in the library of the Arsenal in Paris. At the Revolution the books of the three princesses were confiscated, and a large number of them passed into the library of Versailles. Many are also to be found in the Bibliothèque

Nationale, and among them is a volume which belonged to Madame Victoire, on the fly-leaf of which occurs this simple note, written by the Commissioner of the Convention, "Victoire Capet No. 1996." The library of the British Museum also possesses several examples.

Jeanne Antoinette Poisson, Marquise de Pompadour, who for nineteen years was the virtual ruler of France, was not possessed of many virtues; but she loved books, and her library, which consisted of upwards of 3,000 volumes, as well as an extensive collection of engravings, was a fine one. As might be expected, it abounded in light works, principally romances, but still a fair number of books of a more serious character formed part of its contents, and all branches of science and the arts were represented in it. Madame de Pompadour could boast of many elegant accomplishments. She played the lute and harpsichord with great skill, but it was in the arts of painting, drawing, and engraving that she particularly distinguished herself; and Voltaire has sung her talents in the following pretty lines:—

Fig. 27.—Arms of Mesdames de France.

> Pompadour, ton crayon divin
> Devait dessiner ton visage,
> Jamais une plus belle main
> N'eût fait un plus bel ouvrage.

She decorated some of the finest pieces of Sèvres porcelain with her paintings, and many excellent engravings by her are preserved in the French National Library, several of them from her own designs.

She was also taught the art of engraving gems by Jacques Guay, and numerous examples of her work on onyx, jasper, and other precious stones show the remarkable proficiency to which she had attained.

After the death of Madame de Pompadour, which took place on the 14th of April 1764, her books were sold, and a catalogue of them was published in 1765 by J. Hérissant, the king's printer. A copy in the

library of the British Museum contains the prices in MS. which the books fetched at the sale. These prices are curiously low compared with the sums paid for the same books in recent times, as the following examples show :—

Longus. *Amours de Daphnis et Chloë*, printed at Paris in 1757, 4°; bound in red morocco. Sold at the Laroche La Carelle sale for 7,000 frs. ; 24 livres in 1765.

Le Sage. *Le Diable Boiteux.* Paris, 1756. 12°. 3 vols. in blue morocco. Realised 4,900 frs. at the Béhague sale in 1880 ; 24 livres in 1765.

Bellin. *Description géographique de la Guiane.* Paris, 1763. 4°. Red morocco. 1,800 frs. at the Béhague sale ; 24 livres in 1765.

Rabelais. *Vie inestimable de Gargantua.* Lyon, 1537. 16°. Citron morocco. Fetched 1,200 frs. at the Didot sale in 1878 ; 3 livres in 1765.

The books of Madame de Pompadour are always well, but generally somewhat plainly, bound, with a floral border, or one of lines only, on the sides. They always bear her arms—three castles argent on an azure field—in the centre of the covers. Padeloup, Derome, and Louis Douceur all worked for her. The pretty little volume from her library shown in Fig. 28 is a copy of Boccaccio's *Ameto*, printed at Florence in 1529. It is bound in red morocco, with a graceful floral border, enclosing the arms of the marchioness on the sides, and some very effective tooling on the back. Douceur was probably its binder. In 1765 it fetched but four livres ; at the present time it would probably realise £50. It was bequeathed to the British Museum by the Right Hon. Thomas Grenville.

At this period every woman of fashion had a library, and even Madame du Barry, who read and wrote with difficulty, considered that one was indispensable to a person of her rank. Her books are bound in red morocco, and bear her arms, with her motto, *Boutez en avant*, upon the sides. Bisiaux was her binder, and charged her ten livres for 4tos, four livres ten sols for 8vos and three livres for 12mos. All her possessions were confiscated in 1793, and the greater part of her books were placed in the library of Versailles, but a few are to be found in private collections.

The volumes which belonged to Louis XVI. are usually bound

in red morocco, with but slight ornamentation. Before he became king they bear his arms as dauphin, but after he ascended the throne the usual shield of the kings of France was impressed on the covers. His queen, the unfortunate Marie Antoinette, patronised letters, and had a sincere regard for books. She formed two libraries—one at the

Fig. 28.—*Ameto del Boccaccio. Firenze*, 1529.
Red morocco ; with arms of Madame de Pompadour. $5\frac{3}{4}$ in. by $3\frac{3}{4}$ in.

Tuileries, and the other at the Petit Trianon. The collection at the Tuileries consisted of 1,371 works in 4,712 volumes. These books were confiscated by a decree of the Convention, and in 1793 were placed in the Bibliothèque Nationale, where they still remain. A few of them, however, passed into the cabinets of private collectors.

Millin, in the *Magasin Encyclopédique*, gives the following account of the library and its sequestration. "The different collections of books," he writes, "which existed in the palace of the Tuileries were removed to the Bibliothèque Nationale. The most considerable was that of the queen; it consisted principally of a large number of works of French, English, and Italian literature. The volumes were bound in morocco, and bore the arms of the queen, with the exception of the English books, which had English bindings. The collection contained a very beautiful series of the maps of France, arranged by provinces, and also many fine copies of scientific works, which had been presented by their authors, or were subscribed for by the Court. It also possessed a large collection of plays, a number of operas by the great Italian composers, and a complete set of the works of Gluck. What is somewhat surprising is the fact that there were so few books in German, the native language of the queen." Millin adds "that the king, whose library at the Tuileries was of little importance, his books being principally kept at Versailles, in pursuance of his studies frequently had recourse to the library of the queen."

The books in the library at the Petit Trianon consisted principally of romances and tales, not always of the best description. When they were confiscated, some of them were given to provincial libraries, but the greater part passed into the public library of Versailles. As we have already said, a few of the queen's books were acquired by private individuals, and among them a devotional work entitled *Office de la Divine Providence*, printed at Paris in 1757, which she used during her imprisonment in the Temple and Conciergerie, and on the last leaf of which, a few hours before her death, she wrote the following affecting words:—

"Ce 16 Octobre à 4h ½ du matin. Mon Dieu! ayez pitié de moi! mes yeux n'ont plus de larmes pour prier pour vous, mes pauvres enfants. Adieu. Adieu.

"MARIE ANTOINETTE."

This little volume, to which so sad an interest is attached, is bound in green morocco, now much faded, and its covers once bore the arms of the queen, but these have been entirely effaced. It is now the property of Madame Garinet, of Châlons-sur-Marne.

The bindings executed for Marie Antoinette while dauphiness are much superior to those done for her in later years, and some of them are fine examples of perfect workmanship and excellent taste. The volumes which belonged to the library of the queen in the Tuileries are said by Brunet to have been bound by a binder named Blaizot. They are usually covered with red morocco, and have her arms impressed on the covers. Those which formed the library at the Petit Trianon are generally bound in full or half-calf. In addition to the arms, they bear on the back or sides the initials C.T. (Château de Trianon) surmounted by a crown. Those in full calf were bound by Fournier, and those in half binding by Ract, a binder and stationer.

A representation (Fig. 29) is given of a little book which once belonged to the queen, but is now preserved in the library of the British Museum. It is entitled *Omaggio Poetico di Antonio di Gennaro, Duca di Belforte, alla Maestrâ di Maria Giuseppa, Arciduchessa d'Austria e Regina di Napoli*, and was printed at Paris in 1768. It is bound in red morocco, and has the arms of Marie Antoinette as dauphiness stamped in the centre of the covers.

Michel Antoine Padeloup was succeeded as binder in ordinary to the king by Pierre Paul Dubuisson, who was a gilder rather than a binder, as the work performed by him was principally confined to tooling the books which were bound under his direction. Some of his tickets read, "Doré par Dubuisson, rue St. Jacques." The decoration of the volumes which issued from his workshops is distinguished by much taste and great delicacy of execution. Dubuisson possessed a very considerable knowledge of heraldry, and formed a library very rich in documents relating to that subject. In 1757, in conjunction with Gastelier de La Tour, he published a work in two volumes in 12mo, entitled, *Armorial des principales maisons et familles du royaume, et particulièrement de celles de Paris et de l'Ile de France, etc. Ouvrage enrichi de près de quatre mille écussons gravés en taille-douce.* He died in 1762, and was, in turn, succeeded as binder to the king by Pierre Antoine Laferté, who was considered one of the best craftsmen of his day, and is believed by M. Thoinan to have worked for Madame de Pompadour. He died in 1769. There were several other members of his family who bore the reputation of being good binders. Pierre Vente and Jean Pierre Jubert,

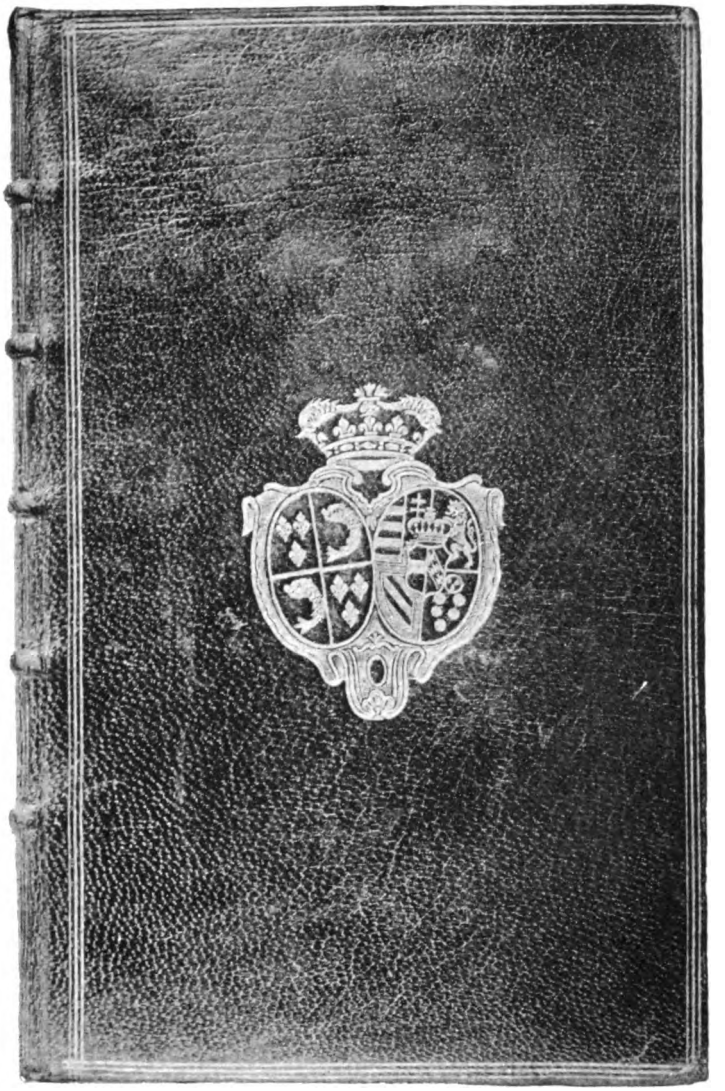

Fig. 29.—*Omaggio Poetico di Antonio di Gennaro, Duca di Belforte. Parigi*, 1768. Red morocco ; with arms of Marie Antoinette as Dauphiness. 7 in. by 4½ in.

who both died about the end of the century, may perhaps also be ranked among the more noted binders of the time.

During the troubles and excesses of the Revolution the race of great collectors in France disappeared; their libraries were confiscated or dispersed, and under the rule of the Convention the art of fine binding became nearly extinct. The few bindings which were produced during this period are decorated with a figure of Liberty or some other revolutionary or patriotic emblem. With the establishment of the Empire a certain amount of revival took place, and the brothers Bozérian won for themselves a very considerable reputation as binders, but it has not survived to the present day. Their work is not wanting in talent, but it is not characterised by much taste. Thouvenin was really the first artist who restored the art of binding in France to something like its old excellence. Nodier speaks of him in terms of high praise.

"Il n'est pas ici question du temps où, emporté par le goût des innovations à la mode, il raffina sur les dentelles baroques de la reliure impériale, ou inventa ces empreintes, plus maussades encore, qui réduisirent la main-d'œuvre du doreur de livres à l'ignoble artifice du fer à gaufres; mais de ces deux ou trois années de perfection presque achevée qui le consumèrent, et pendant lesquelles il s'est reporté avec un habile courage aux beaux jours de Derome, de Padeloup, de Du Seuil, d'Anguerrand, de Boyet, de Le Gascon, pour les surpasser en les imitant. Les noms que je viens de citer sont ceux des maîtres de cet art, qui a cela de particulier qu'il n'a pas produit jusqu'à nous plus de trois excellents ouvriers par siècle.

"Thouvenin est mort quand il arrivait au plus haut degré de son talent; Thouvenin est mort en rêvant des perfectionnements qu'il aurait obtenus, qu'il aurait seul obtenus peut-être; Thouvenin est mort pauvre, comme tous les hommes de génie qui ne sont pas hommes d'affaires."

He died in 1834. An illustration of a binding by him is given in Fig. 30. The material employed is smooth brown morocco, ornamented with exquisite fine tooling in the *fanfare* style. The insides of the covers are lined with a rich red morocco, the decoration being of the same kind as that of the exterior, but of a different pattern. The edges of the leaves are gilt and gauffred, and the name of the binder is stamped on the back of the volume. The book is *Le mistere de la resurrection de*

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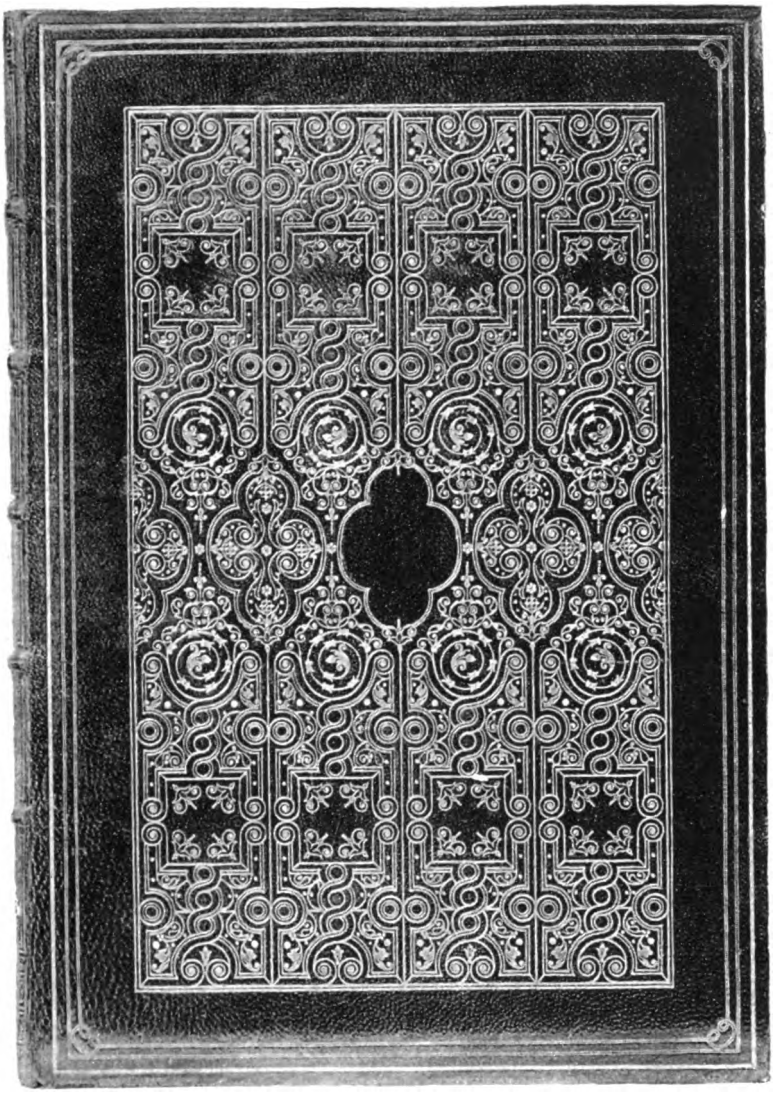

Fig. 30.—*Le mistere de la resurrection de iesucrist. Par iehan michel. Paris.*
Brown morocco. Bound by Thouvenin. 10¼ in. by 7¼ in.

nostre Seigneur iesucrist, par iehan michel, and was printed at Paris by Verard about 1495. It was purchased by the British Museum in 1847. At the period of the Restoration, Simier, binder to the king, did some work which was not destitute of merit, but which was decidedly inferior to that of Thouvenin. Purgold, the contemporary of Thouvenin and Simier, was an excellent workman, and Capé, who was born in 1806 and died in 1867, was certainly one of the best craftsmen of his day; but the reputation of Trautz, who was born in 1808 at Pforzheim, in the Grand-Duchy of Baden, is greater than that of any other modern binder. He served his apprenticeship at Heidelberg, and in 1833 entered the service of Bauzonnet, his future father-in-law, as gilder, whose partner he became in 1840, when the bindings executed by the firm were signed Bauzonnet-Trautz. In 1851 Bauzonnet retired from the business, and Trautz continued it alone, changing the signature to Trautz-Bauzonnet.

It would be difficult, if not impossible, to excel the work of Trautz, both as regards the forwarding of the volumes entrusted to his care, and the delicacy and finish of the tooling with which he adorned their covers. He was also noted for the excellence of the materials he employed. All the morocco he used was tanned by the old processes, and not by the aid of chemical agents. While there is but little that can be called original in the conception of his designs, he did not copy the great artists of the past quite so servilely as some of his fellow-craftsmen; and it is said that he employed so great a variety of tools that no two of his bindings are exactly alike. Examples of his work are greatly prized by collectors, and they realise very high prices. One fetched 6,880 frs. at the Pichon sale in 1869. Trautz died in 1879.

Cuzin, whose bindings are considered by some to equal those of Trautz, Niedrée, Duru (see the very fine example of his skill represented in Fig. 31), Thibaron-Joly, Hardy-Mesnil, Lortic, and Chambolle, who succeeded Duru, were all, as regards the technical accomplishment of their work, binders of extraordinary excellence, but we look in vain for any originality in the ornamentation of their books; the *motifs* being all taken from the designs of the great artists of the sixteenth, seventeenth, and eighteenth centuries. Mr. Herbert P. Horne, in his admirable work *The Binding of Books*, makes some remarks on this

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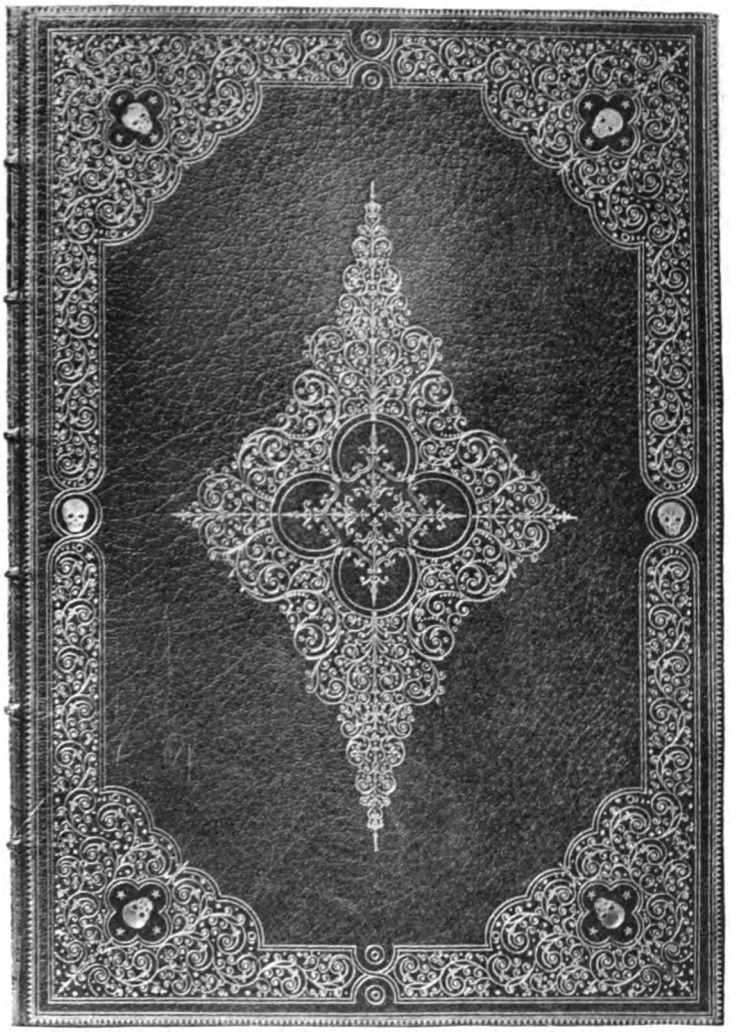

Fig. 31.—*La grand danse macabre. Lyon*, 1555.
Green morocco inlaid with red. Bound by Duru. 10¼ in. by 7 in.

subject which are well worth quoting: "It does not require any profound critical insight," he writes, "to perceive how futile are these attempts to revive a past style. No man can escape the spirit of the age in which he lives: the modern gilder, in imitating some old binding, is not able, as he supposes, to reproduce the spirit of the original; he only betrays his own want of invention, and his copy remains, for all his labours, the mechanical production of his own time."

The difficulty, however, of escaping from the traditions of the past is not confined to the binders of France, but appears to be universal. The invention of a new style in binding seems as little likely as one in architecture. Still, we venture to hope that some genius may arise who will be able to unite originality of design with the marvellous accuracy and finish which distinguish the work of the present day, and thus make bookbinding once more a living art.

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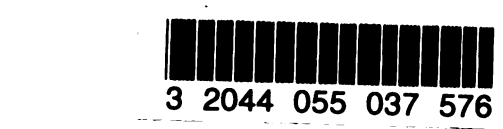
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